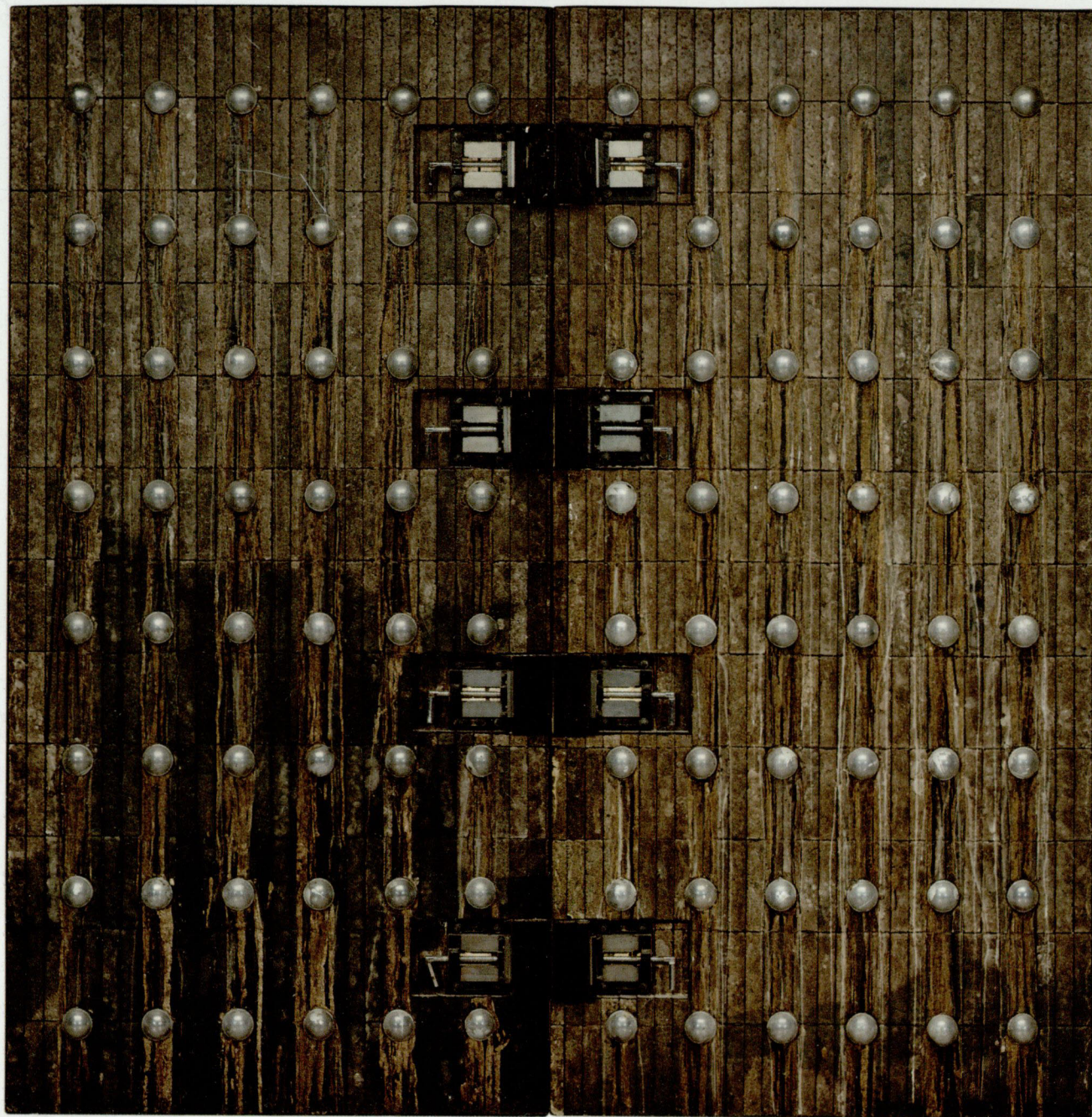


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SOUTH CAROLINA ARTS COMMISSION



STATE ART COLLECTION

STATE ART COLLECTION

1987 - 2006

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STATE DOCUMENTS

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The Door of the Forbidden by Bing Jian Zhang

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H. W. JANSON

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First Printing October, 1962

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MAINSTREAMS OF MODERN ART

John Canaday

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(The page on which an illustration appears is given in bold-face type.)

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FOREWORD

The last time we presented a comprehensive retrospective of the State Art Collection was 1988. When that exhibition opened, as the inaugural art show of the South Carolina State Museum, Ronald Reagan was President of the United States, and Carroll Campbell was Governor of South Carolina. Bill Clinton was Governor of Arkansas. Hurricane Hugo, the fall of the Soviet Union, and the first Gulf War were all still in our future. Fax machines were becoming standard equipment for offices, but desk-top computers were still cutting-edge. Email and the internet were little known, much less widely used, and nobody I knew owned a cell phone.

That first State Art Collection Retrospective and its companion catalogue covered the period from the collection's creation, as one of the South Carolina Arts Commission's first programs, in 1967 (the same year that the Arts Commission itself was created) through 1987. This catalogue and the second major Retrospective on which it is based were designed as an update, covering the period since 1987.

During that period much has changed in the world, in our nation, in our culture, and in South Carolina, and there have been many changes in the artistic production of our state as well. To document that production over time for the people of South Carolina is the primary purpose of the State Art Collection, and the diverse selection of works presented in the exhibition and this catalogue represents our ongoing effort to

fulfill that purpose. Our process has been subject to changing conditions, both external (such as fluctuating budgets) and internal (such as an evolving collection policy). But through it all, we have continued to pursue the mission, and here we present to you the result of almost 20 years of our work.

How successful we have been is open for debate. Have we produced a collection of "historic importance and cultural vitality," as the collection's written policy document demands? Have we done the best we could "to make available to citizens throughout the state the best work of the state's contemporary artists;" and "to encourage and support the creative visual artists of South Carolina," as the policy also stipulates? These are questions that we hope you will consider and discuss as you review this catalogue.

What we can say with certainty, and some pride, is that this collection does constitute a unique record of the art of South Carolina over almost 40 years, and that it is one of few such collections in any state in the nation. If you are a South Carolinian, this collection belongs to you, and I hope that this catalogue will add to your appreciation and enjoyment of it.

Susie Surkamer

Former Executive Director, 1994-2009

INTRODUCTION

The State Art Collection is at once mysterious and revelatory. It is mysterious because, in spite of its many public appearances, many are still unaware of its purpose and function. Yet, it has been around for over forty years and has been seen in scores of communities, both large and small, and in alternative exhibition spaces as well as major cultural institutions in South Carolina. Works from the collection have been seen in other parts of the country through exhibition loans to museums and galleries and globally through the worldwide web.

The collection has been housed and cared for by three of the state's major museums. It has been documented in film and digital photography and through small brochures and major publications. Nearly twenty years after the first major documentation of the collection in the 1987 catalogue, it is again being revealed through the publication of this second

volume, which covers the period from 1987 - 2006. Together, the companion volumes provide a unique record of the most important collection of works by contemporary South Carolina artists.

Within the last twenty years, cultural, philosophical, economic and political shifts have impacted acquisitions trends. To address these shifts, two study committees, one in 1989 and the other in 1996, were established to examine the State Art Collection policies and procedures and to make recommendations for changes that would address and parallel the new realities of a rapidly changing society. The work of these two committees resulted in several important changes, thus, launching a new era of collecting for the South Carolina Arts Commission.

Among the changes was a commitment to bring greater balance and diversity to the collection by supporting artists at various career levels through simultaneous purchases of major works by major artists and exceptional work by emerging and lesser-known artists in the state. A change in the acquisitions cycle – from annual to biennial – insured the potential for major purchases through an accumulated budget over a two-year period, thereby, making it more possible to acquire major works. These combined actions slowed down the rate of growth of the collection but created opportunities to purchase significant examples of artists' work.

Another change – the assignment of greater curatorial authority to staff – charged staff with identifying deficient areas and correcting these deficiencies by identifying works to be considered for purchase. Studio visits became the norm



Herb Parker, *Head II* (detail), site specific earthwork, Chandler Creek Elementary School, Greer 2003, stones, plantings and rammed earth

and acquisitions by slides became much less common. A re-tooling of the composition of the State Art Collection Acquisitions Committee to formally include art historians and critics laid the groundwork for serious consideration of the importance of the collection from art historical and analytical viewpoints. More recent changes have further strengthened the curatorial role of staff.

At some point, these practical and measured steps coalesced in extraordinary and unexpected moments for the collection, which led to new understandings about what is both possible and probable. The State Art Collection became the beneficiary of five paintings through a bequest of Nell Murray Lafaye, a former chair of the University of South Carolina art department. A cooperative acquisitions arrangement between the South Carolina Arts Commission, the Columbia Museum of Art and the South Carolina State Museum resulted in the purchase and equitable division among the three institutions of the "life's work" of visionary artist Dan Robert Miller. A unique arrangement with sculptor Linda McCune led to the purchase of a "work in progress," which, over the years, will be developed to reflect, in ten year increments, the personal tragedies and triumphs of her child-bearing experiences. The growing interest in public art steered efforts toward the commission of the collection's first site-specific work by Herb Parker, which is sited at Chandler Creek Elementary School in Greer, South Carolina.

These exceptional moments in the history of the State Art Collection are but a small part of what defines it. The true spirit of the collection is embodied in the individual and collective creative impulses of artists who have attempted to comment

on relevant issues of their lives and times. From tradition and innovation, cultural heritage and global awareness, religion and spirituality to politics and social injustice, these artists/commentators provide powerful and lasting visual imagery that is an important record of South Carolina culture over four decades.

The *State Art Collection: 1987 – 2006* publication contains some facts about the history of the collection but focuses, primarily, on works purchased since 1987. The chronology traces important milestones and events since the inception of the collection in 1967. The events taking place in the past twenty years clearly illustrate the extent to which the collection made its way into the public domain through exhibitions in venues, large and small, around the state. The State Art Collection "By the Numbers" reveals some interesting statistical information that breaks down the collection by medium. A comprehensive list of the State Art Collection Acquisitions Committee, 1987–2006 recognizes individuals who have been instrumental in the decision making process. Lastly, the works presented in this publication are contextualized through an interpretive essay, *State Art Collection: 1987 – 2006, A Period of Radical Pluralism*, by David Houston. This essay will hopefully yield some new insights on the art and artists of South Carolina during a period of transformation and growth.

Harriett Green
Director of Visual Arts



State Art Collection exhibition, Part I: 1987 - 1991 (April 2 - May 14, 2006) ■ Sumter County Gallery of Art
Installation design by Wim Roefs ■ Photo credit: Wim Roefs

STATE ART COLLECTION: 1987-2006

A PERIOD OF RADICAL PLURALISM

An Introduction in Three Moments

The South Carolina State Art Collection was born of the cultural optimism of the 1960s and today remains the largest and most significant body of contemporary art by South Carolinians. As with any democratically administered government program, the collection reflects the larger trends and societal changes that have reshaped the American cultural landscape over the last thirty-nine years. The program has successfully weathered social, political and cultural change, and, in both its collecting practices and its holdings, reflects many of the significant moments that have altered the history of the state from the civil rights era, through the experimentation of the 1970s, to the new changing cultural climate of today. The South Carolina State Art Collection was initiated in 1967 as one of the first programs of the recently created South Carolina Arts Commission. The collection has remained an important and visible record of the evolution of the state's contemporary artists and provides important continuity between past and present.

Moment I: 1970

The first comprehensive view of contemporary art in South Carolina was organized in 1970 by the Greenville County Museum of Art as part of the state's celebration of its Tricentennial in 1976. To document the accomplishments of the state's artists and architects over its three hundred year history, the South Carolina Tricentennial Commission authorized the publication of three catalogs that accompanied three exhibitions, which traveled to museums in Charleston, Columbia and Greenville.

Contemporary Artists of South Carolina, along with *Art in South*

Carolina 1670-1970, and *Architecture in South Carolina 1670-1970* represented an important moment when the state, on the occasion of its 300th year, stopped to reflect on both its past and the present. In the words of Governor Robert McNair:

"As it marks its 300th anniversary, the state of South Carolina is mindful of its long and distinguished service in the arts... so it is during the course of South Carolina's Tricentennial year our citizens and their visitors will find three distinguished separate and distinct exhibitions of the visual arts. Each of these will be thoroughly and scholarly documented as permanent records of the state's first three hundred years. These collections, to be interchanged on schedule between museums in three of our major cities, honor South Carolina's art of the past and present as they forecast cultural richness from tomorrow's artists."¹

Contemporary Artists of South Carolina profiled thirty-nine of the state's most prominent artists working in a variety of styles ranging from realism to abstraction. The companion volume *Art in South Carolina: 1670-1970* included a chapter on contemporary art, but was limited to the subjects of portraiture, nature and the South Carolina scene. These were subjects which the organizers felt were "... traditional themes which have persisted from the earliest times in the art of the state," and still relevant to the present.²

Contemporary Artists of South Carolina provides an important snapshot of the state's art scene in 1970. In his catalogue introduction, Jack Morris, then director of the Greenville



Jasper Johns, *O through 9*

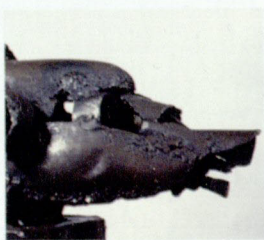


Merton Simpson, *Confrontation #20*

County Museum of Art outlines the current climate for artists working in the state and avoids an overarching analysis of the aesthetic trends in the region in favor of a brief synopsis of each artist's life and work. Of the thirty-nine artists included

in the exhibition, fourteen were focused on the figure or landscape, and the remaining twenty-five worked with abstraction. Almost one third of the artists were women, and only two were African-American. Of the thirty-nine artists, eleven still live and/or work in South Carolina and several, including Sigmund Abeles, Robert Courtright, Jasper Johns, and Townsend Wolfe, have made careers for themselves out of the state. Five artists from the Tricentennial show – Jeanet Dreskin, Sallie Frost Knerr, Jean McWhorter, Nell Lafaye and Edmund Yaghjian – are also included in this, the third major survey of contemporary South Carolina art. At least twenty-three of the works included in the 1970 exhibition and catalogue *Contemporary Artists of South Carolina* were, or would soon become, a part of the holdings of the South Carolina Arts Commission.

The challenges facing artists as outlined by Jack Morris then are still strikingly familiar to many artists working today. Commenting on the lack of commercial galleries, critical reviews and graduate programs in the arts, Morris acknowledged the fact that many of the state's leading artists were better known outside of South Carolina than at home. For artists living in South Carolina, he bluntly states, "The problem is survival."³



Arthur Rose, *Killer Whale*

In retrospect, *Contemporary Artists in South Carolina* was, as the

organizers intended, "a broad cross-section of an accurate representation of contemporary painters, sculptors, and printmakers working in South Carolina."⁴ Although the selections for the catalogue accurately documented the tension between traditional realistic approaches and the growing influence of abstract art in the region, they failed to acknowledge the state's significant Native American culture and concentrated exclusively on traditional fine arts at the exclusion of craft traditions, folk art and photography. Self-taught art had yet to be discovered and celebrated by the art world and, in confining itself to the traditional high art forms; art in South Carolina reflected the aesthetic assumptions of the official museum culture of the era.

Moment II: 1987

The catalogue of the State Art Collection published seventeen years later chronicled the rapid expansion of the state's visual arts community in the 1970s and 1980s. It was an era characterized by the expansion of federally supported college and university programs, increased exhibition possibilities and opportunities for South Carolina artists to exhibit and sell works at home and outside the state and region.



Tarleton Blackwell, *Hog Series XXII: Nosedive I*

As the first comprehensive publication of the collection, the 1987 catalogue included works by many of the artists in the earlier Tricentennial exhibition and documented the subsequent acquisitions of the previous twenty years. In these years, the collection grew to include photography, film, traditional craft and craft art, as well as the work of self-taught artists.

In her catalogue essay titled "Coming of Age," Sandra Langer characterizes the status of the state's visual arts as



Lewis & Clark, *Noh Robe*

“exuberant and knowledgeable,” and increasingly reflective of the pluralism that redefined American art in the late 1980s.⁵ Langer’s essay, as that of Morris before her, tells a great deal about the cultural assumptions of the period. She asserts that since

1967 the state’s artists have exhibited a “self-consciously appropriating ambivalence toward the dominance of any one visual ideology” recognizing that “... the idea of a single dominant style, such as the Abstract Expressionism of the 1950s, is a thing of the past.”⁶

Central to her analysis of the period is the impact of “the shattering sociopolitical events which emerged during the Mai Lai/post-Vietnam and post-Watergate eras...” which to her mind have produced “... a national art full of striking contradictions.”⁷ Langer wholeheartedly embraces pluralism, but in arguing for an art of universal significance understood as an enduring human concern, she carefully avoids the polarizing debate between the importance of regional difference and modern universalism. In her concluding remarks she suggests:

“The South Carolina Arts Commission’s collection is much like ourselves: crowded with wisdom and folly, it has its sages, but also its share of sagging porches, creaking hinges and bittersweet memories ... From generation to generation, content and style may change, but art remains key to the fundamental meaning of life now and for the ages, regardless of geography.”⁸

Postmodern pluralism had largely erased the realism versus abstraction debate that had marked American art in the mid-



Alan Willoughby, *Abstraction in Black and White*

20th century. The emergent conflict became one between a more localized regional and personal art of identity and the modernist idea that art was a timeless universal language. In looking at regional trends, Langer did suggest that watercolor, craft and folk traditions were important forms associated with the South, but largely interpreted the region’s art in terms of the larger backdrop of sociopolitical events that reshaped the boundaries of American culture during the 1980s.

Moment III: 2006

From our vantage point early in the 21st century, we are clearly standing at another historical crossroad. In the last half-century we have seen the rise and fall of Modernism in the arts as well as in the culture at large. Our belief in unbridled progress and a progressively better future has been superseded by uncertainty. Along with this cultural change, we have seen the questioning of cultural universalism and the dominance of abstraction in the arts that defined American institutional culture in the 1950s and 1960s. We have also witnessed the rise and fall of the first wave of cultural response to the demise of modern universalism.

Postmodern was the name given the unfolding pluralism of the 1980s, a cultural moment that opened new possibilities for women, artists of color and those artists working outside of the New York, Chicago, or Los Angeles nexus. If Postmodernism stood for any single thing, it rejected the unity of modernist universalism in favor of a pluralistic world that embraced contradiction, cultural and individual difference, and celebrated an art rooted in place. The influence of a packaged mainstream style exportable to the regions by art publications was replaced by a multivalent art world where anything was possible, or rather, one in which it seemed that everything was happening simultaneously.

In many respects Modernism never died, it just lost its ideological edge and became one of the many historical

styles available to artists in the 1980s and 1990s. Today's cultural landscape is the result of the unfolding of this idea of postmodern pluralism; the notion of a non-hierarchical approach to aesthetic norms that allows complex and contradictory styles to peacefully co-exist in the same place and time.

In a state like South Carolina, this means that cultural traditions once suppressed and ignored can be embraced along with new trends within the same art community. The works acquired for the State Art Collection between 1987–2006 clearly reflect and document the opening of this new moment in South Carolina's cultural evolution.

The Trends and the Works

One of the most visible changes in recent works in the State Art Collection is the revival of Realism. In the 1980s and 1990s realist painting was as complex and varied as American abstraction in the 1950s. The variety of realist approaches practiced by South Carolina artists in the last two decades is reflective of the renewed vitality of perceptual - based art that grew out of the declining authority of modernist abstraction.



Bruno Civitico, *Marsh Fire*
Georgetown, SC

One of the progenitors of the New American Realism is the Italian-born painter Bruno Civitico. After teaching stints at Princeton and the University of New Hampshire, Civitico permanently relocated to Charleston, South Carolina

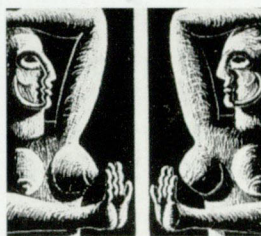
— attracted by that city's historical architectural fabric and natural beauty. *Marsh Fire, Georgetown, SC*, captures the familiar site of the burning of a rural field with a deceptive simplicity and conceptual complexity which defined the realist revival in American art.

Landscape painting has an unbroken tradition of importance in the art of South Carolina, and other contemporary examples of this genre may be seen in the hyper-realism of Jeremiah Miller and the subtle approach of Wanda Steppe. Charleston, the home of many artists who pursued the new realism revitalizing American art, became the center of a new realist movement in South Carolina. Linda Fantuzzo and Manning Williams, both graduates of the Pennsylvania Academy of Art, approached the familiar subjects of landscape and still life with a knowing eye and a clear understanding of the issues inherent in their conscious choice to paint subjects drawn from their immediate world.

The self-portraits of John Jacobsmeyer are indicative of the self-conscious narrative qualities that appealed to many younger artists just out of art school in the 1980s, while Nancy Jaramillo, also a graduate of the Pennsylvania Academy, explores a fragmentary approach to the figure wrought with psychological complexity. The large expressionistic figure drawings of Deanna Leamon are of the moment, but also look back to the tradition of figurative Expressionism. Her work is animated by both psychological and sociopolitical concerns, and in the "Hamlet Series," she responds to a tragic fire at a chicken processing plant in Hamlet, North Carolina, that garnered national attention for the exploitation of workers.

One of the most singular paintings in this new body of work is an example of the realism that dominated American art in the 1930s. Painted in 1932, Edmund Yaghjian's portrait of a young woman, *Stephanie*, is a classic example of the realist style practiced at the Art Students League during the Regionalist period and provides a poignant point of reference for the continuity of past and present. Guy Lipscomb's delicately painted portrait of a young man portrays a less formal approach to the genre.

One of the most lasting approaches to figurative art in

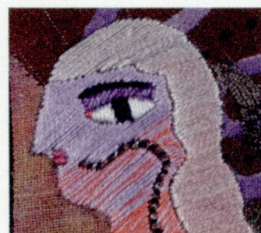


Marcelo Novo, *The Four Muses*

America is the endless variety of personal adaptations of the ideas of Surrealism. Stressing a marriage of the visible world and the world of imagination, Surrealists' notions have long survived the demise of the official movement.

The prints of Argentinean-born artist Marcelo Novo are contemporary examples of the lasting influence of Surrealism on several generations of artists of Spanish descent.

This strategy of using the visible world as symbolic of the hidden and invisible realm may also be seen in the *Rescue* triptych by Gina Gilmour and in J. Scott Goldsmith's *The Sacrificial Truth*. Similarly, in *Scenes from My Puppet Master's Trunk #II* by Elizabeth Whitfield-Cargile and in *Floating Stone, 1959* by Diane Hopkins-Hughes, both artists utilize realistic means to support complex psychological states.



Lee Malerich, *Not Pots*

The importance of intuition in contemporary art, partly related to surrealist ideas and partly the result of personal sensibility, cannot be overestimated and is apparent in this collection in a variety of media and stylistic approaches.

Paul Martyka's figure paintings fuse color, form and psychological intensity into images that may be understood in the tradition of expressionist painting. In a radically different medium, a similar playful spirit of intuitive composition invigorates the open narratives and layered surfaces of the embroidered images of Lee Malerich.

Collage is also a medium descended from 20th century art that relies on intuition and individual sensibility. The act of using

found materials to create an image built from fragments was originally a technique intended to break up the rationalism of traditional art. Although the discontinuity of surface and image inherent in collage is as jarring today as it was decades ago, it still invites a variety of individual contemporary approaches rooted in the history of the medium.

The photo-collages of Sheri Moore-Change are descended from the rhythmic complexity and fragmentary narratives of Romare Bearden and suggest a similar concern for art as social commentary. The subtle use of torn paper in the work of Paul Bright demonstrates a knowing reinterpretation of the reuse of cast-off papers in the tradition of Kurt Schwitters. Its submerged content also suggests a sublimated personal diary in the ad hoc record of travels and use of consumer products.

The combination of collaged paper and paint in the abstract work of Marge Moody invites a direct comparison with the aesthetics of abstract expressionist painting, while the use of the same materials by Lyn Bell Rose yields a decisively different result. Instead of a surface marked by bold gestures, we here find one of subtle relationships, visual puns and fragments of words and suggestive images.

Works on paper have had lasting importance in American art as both a study medium and finished artworks in their own right. The large drawings of Rose Anne Featherston examine the alteration of nature by human hands from a bird's eye view. The works of Sidney Guberman and Thomas Seawell represent approaches influenced by the tradition of modern art that remains an influential force for many artists working on paper in recent years.



Thomas Seawell, *The Test of Time/CME*

Sydney Cross' expressionistic approach to printmaking captures an important moment in American printmaking in the 1980s. Cross' playful illusionism is an example of a moment when the psychology of expressionism moved beyond the portrayal of angst. Aldwyth utilizes paper as a bearer of information in *Document*. In this case the names of known and unknown artists and others in the art world are woven into an historical reference that triggers the viewer to consider the issues behind the making of fame and reputation in the art world. The ambitious series of silk screened images that constitute Gwylene Gallimard's and Jean-Marie Mauclet's *Insurance: Compassion for Sale* are a part of a larger installation work, *Portrait of America*, and reflect the passage of time in a human's life and the social implications of a life (un)insured from cradle to grave.

Another important development in the art of the past three decades is the renewed interest in traditional craft and the development of craft as art. In a state where the unbroken tradition of utilitarian handmade objects is measured in centuries rather than decades, the renewed interest in functional craft speaks more to the reluctance of museums and critics to recognize craft as an important contemporary form than the lasting presence of the handicraft tradition itself. Although no mention was made of Native American traditions in *The Art of South Carolina 1670-1970* (it was pre-Billy Jack and pre-Wounded Knee) the territory that became South Carolina was home to a variety of indigenous tribes whose members fashioned objects for everyday use that were critical to their continued survival and prosperity.

Today, the pottery of the Catawba Indians in northwestern South Carolina has transcended its original function to become an important signifier of Native American history and identity in the region. The



Sara Ayers, *Jar with Heads*

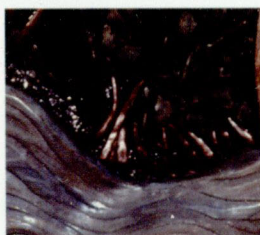
revival of Catawba pottery owes much to the dedication and creativity of master potters Sara Ayers, Nola Campbell and Earl Robbins, and their pottery stands as contemporary examples of the pit-fired pottery practiced for centuries by the state's indigenous peoples.

Similarly, the sweetgrass baskets of Linda Blake, Marguerite Middleton, and Elizabeth Kinlaw are contemporary adaptations of West African basketry traditions that became an integral part of plantation life in the South Carolina Lowcountry. This traditional art form has been significantly advanced by innovations in form and scale by Mary Jackson, who uses basketry as a contemporary sculptural exploration while also retaining the essence of this traditional medium.

The salt-glazed pottery of David Halsey is traditional in the artist's use of materials, yet playful in his inventive interpretation of a basket form. Jeri Burdick's five pieces from the "Indian Series" are a direct homage to the intuitive forms and dusty pit-fired surfaces of Native American pottery. Larry Jordan's *Vase of the New Moon* grew out of his intense study of Japanese slip-painted clay, but is decidedly contemporary in his use of minimal form and abstract decoration.

The sculptural clayworks of Mike Vatalaro and Sharon Campbell reference the craft of tradition, yet read as contemporary sculptural forms in their divergence from traditional vessel form and function. A similar approach is also realized in the massive *Carved Lidded Jar* by Jim Connell, who extends the traditional utilitarian function of a vessel to a non-utilitarian sculptural object. Jim Craft uses the traditional platter as a clay canvas interweaving the line of the platter's edge with the figure drawing adorning its surface. Alice Ballard Munn's *Garlic III* excels in its three dimensional realization of a craft approach to hyperrealism, a point of view that her three dimensional craft medium of clay shares with super realist painting.

The coming of age of the South Carolina craft scene was marked by the creation of the South Carolina Crafts Association in 1977, which provided a much needed supportive infrastructure for the state's burgeoning craft movement. The self consciously playful nature of the craft-as-art aesthetic combines the use of traditional craft-identified materials with the aesthetics and formal inventiveness of art. Some of the distinct traits of postmodern craft-art were the blending of high and low sources and the practice of carefully cultivated irony as tools to criticize the purity of late modern minimalist art.



Glenda Guion, *Rio Costa Rica IV*

In the wall-mounted works of Glenda Guion and Steven Hewitt, clay is used as a vehicle for three-dimensional illusionism. These works, along with the architectural work of Jamie Davis, exemplify the new approach that redefined the craft

world of the 1980s. Alongside these adaptations of the devices of postmodern painting to clay, the figurative works of Elizabeth Keller and David J.P. Hooker transcend the conventional associations of functional clay and expand the scale and intent of their work in the arenas of traditional and contemporary figurative sculpture. A similar freshness of approach to jewelry making is seen in Susan Willis' enameled *Brooch* and Jocelyn Chateauvert's *Eve (Clothes Optional)*; and also in Michael Bruner and David Russell in developing contemporary forms from traditional glass vessel forms.

Along with the revival of realist painting, the exploration of folk traditions, and the resurgence of the craft movement, the increased presence of African-American artists exploring an art of personal and ethnic identity marked a significant alignment of the local art scene with important national trends. Although Leo Twiggs, Arthur Rose and Merton Simpson had opened this direction in South Carolina art years before,

the blossoming of the state's artists of color into a unified movement was indicative of the role of identity in the art of the 1980s.

The creation of the Artists of Color program in 1988, like the South Carolina Crafts Association, gave supporting administrative structure to a newly energized development in the state's arts community. In 1991, the South Carolina Arts Commission, in conjunction with the South Carolina State Museum, mounted the exhibition *Statements of Heritage: Variant American Visions*. This survey exhibition included the work of twenty South Carolina artists of African, Spanish, Native and Asian descents, and focused on their personal accomplishments and the diverse issues that motivated their work.

As essayist Crystal Britton wrote in the catalogue, the American art world was at that time experiencing a "multicultural moment" in which artists were directly investigating issues of ethnicity, autobiography, and cultural heritage in their work — issues that had been previously pushed to the margins of American culture.⁹ The works of Jesse Guinyard, Maxwell Taylor and Robert Spencer exemplify the strong African-American aesthetic that dominated the show.



Jesse Guinyard, *White Flag/Refugee 2*

Drawing their inspiration from narrative traditions that had defined previous generations of African-American artists, their approaches are unequivocal in the directness in which they address their subject matter and the sociopolitical content of their work. Similarly, the mixed media drawings of Terry K. Hunter exemplify the continued presence of an African-American identified narrative art as a force in the state's art scene and the lasting importance of work that combines symbolism of African-American identity and ongoing social concerns. In *Going Home*, Joseph Gandy presents a

very stylized narrative interpretation of a common theme that celebrates and fuses both African and African-American culture.

Working in a similar narrative tradition, Tom Stanley's serial painting is informed by an actual event – the mysterious drowning of his grandfather. *Across the River* can be read, metaphorically, as an actual journey or the crossing over into another realm.

Another important area that expanded the presence and reach of contemporary art in the region was the discovery and celebration of self-taught artists by mainstream art institutions. South Carolina was no different than other southern states in having a long tradition of artists working in self-directed styles grounded in a personal compulsion to make objects and environments.

These artists, initially referred to as “folk” artists, were outsiders in the professional art system, and their role in the art world was initially acknowledged as a source of inspiration for many pioneering modern artists from Picasso to Dubuffet. At first, self-taught artists were largely appreciated for their exoticism, primitivism and their lack of corruption by art schools, and were viewed as a source of unspoiled purity and directness of approach.

As the universalism of modern art gave way to concerns for personal and regional identity, the art world began to look closely at the work of self-taught artists not only as inspiration for mainstream artists, but as creative artists in their own right. Self-taught artists in this assemblage work in personal styles that are grounded in a visionary understanding of art and in the particulars of an often difficult personal history.

Dan Robert Miller was a dump truck driver for a construction company until he was struck by a debilitating heart attack. Through a series of visions he realized the ability to remove

the unnecessary wood from fallen trees to reveal the sculptural forms bound within. Miller's legacy was preserved with an unprecedented cooperative purchase of his most significant work in 1987 by the South Carolina Arts Commission, the South Carolina State Museum and the Columbia Museum of Art.



Richard Burnside, *The Ancient King with Attendants*

Pendleton artist Richard Burnside has earned national recognition for his bold enamel paintings of kings, queens and creatures from the animal kingdom that bear more than a passing resemblance to African art. Leroy Marshall's *A Farm with*

Everything uses cast off objects to construct an ideal world unavailable to the artist in real life.

The photographic image has been the source of transformation and new energy in the visual arts over the last several decades. From Pop Art's appropriation of the photograph from the realm of media to art, to the unfolding of the digital revolution, the ubiquitous presence of photography in art and our society has taken away the mystique of the photographic process and spilled over the boundaries of traditional fine art photography.

In spite of the technological advances that challenge our concept of the photographic image, traditional photography continues to flourish. Alice Boyle's silver based photographs of a Lowcountry schoolyard capture a world that exists outside of the accelerated pace of the contemporary world and harkens back to an era when handcrafted black and white prints were the gold standard of the art world.

This same traditional aesthetic of straight photography is shared by Will Barnes, whose *Sandhills Near Columbia* is shot with a large format camera and also carefully printed by the

artist's own hand; and by Barbara Solomon, whose intimate approach to photography is achieved through enigmatically cropped compositions that make her photographs works of simplicity and mystery.

The photographs of Jorge Otero and Phil Moody, while different in subject, bring these same concerns for subtle nuance and the importance of the artist's control of the printing process to the arena of color photography. In *One Size Fits All*, Michelle Van Parys pushes the boundaries of traditional photographic practices through her conceptually based toned gelatin silver photograph. Van Parys presents a complex layering of negatives and positives in the use of appropriated archival images to create social commentary about issues affecting women.



Jane Allen Nodine
Indefinite Concern

The digital image has transformed photography over the last two decades and has made image making both more common and often more complex than traditional photography. Sam Wang was one of the pioneers in the use of digital technology

for creative ends in the state, and his digital prints from 1994 capture the digital revolution midstream by blending traditional photographic approach and subject with the new tools of digital image manipulation. Although Jane Nodine's mixed media digital drawings are closer to traditional printmaking than photography, they show the creative adaptation of digital technology for artists working in all media.

The built environment is a subject that has been an ongoing concern for several artists working in a variety of media. The color photographs of Robert Silance and Ed Shmunes explore slices of life that, though fragmentary, suggest a larger world. The calm classicism of Edward Rice's *Mausoleum* stands in sharp contrast to the funkiness of Beverly Buchanan's mixed

media shack sculpture inspired by the vernacular architecture found along Georgia's rural highways. Though working with different media and different architectural sources, they are both examples of artists responding to archetypal forms drawn from their immediate environment. Rose Anne Featherston's drawings are no less archetypal in their portrayal of a suburban development seen from an aerial perspective, and in suggesting that the man-made environment relies on pattern and repetition as much as nature.

Nowhere is the pluralism that permeates today's art world so apparent as in the realm of contemporary sculpture. Clement Greenberg's assertion that sculpture is something that you back into while looking at a painting may have defined the attitude of the 1950s, but by the 1970s, sculpture had become the most significant experimental medium in contemporary art. As Rosalind Krauss points out in her 1979 essay "Sculpture in the Expanded Field," by the 1970s, contemporary sculptural practices had overreached the confines of traditional boundaries to the point where the activity of sculpture needed to be redefined as something other than an object sitting on a pedestal.¹⁰

Casimer Kowalski's assemblage *The Solid South* brings together found objects to make a political statement of clear intent. Whether or not you are of an age to understand the direct reference to Governor Lester Maddox (the ax handle), the juxtaposition of these two windows from the Charleston Employment Service Office from the segregated south creates a work that is at once concrete and conceptual. Jean Grosser's *Smoking by Pregnant Women* also works layers of information drawn from found materials. Her Cornell-like box uses irony as a powerful tool to subvert the original message of cigarette advertising from one of self-promotion to self-condemnation.



Casimer Kowalski, *Solid South*

Working in an entirely different mode is Catherine Ryan in *Games of Chance*, a work that is both whimsical and intriguing.

The palpable three-dimensional nature of sculpture creates a dialogue between the content of the work and what Barnett Newman referred to as the “object matter of the work.” David Detrich’s elemental forms and complex surfaces and Karen Werth’s minimalist figurative work are prime examples of contemporary work descended from modernist sculpture.

Bing Jian Zhang’s *The Door of the Forbidden* is both a political statement about the artist’s plight in his native communist China and an imposing object compelling in itself. The enigmatic machine titled *Trapped* by sculptor William Norris



William Norris, *Trapped*

defies function. It may also be understood as a contemporary example of sculpture descended from a long line of American art, from the machine age to the present, preoccupied with the role of the machine in the contemporary world.

The work of Winston Wingo, Terry Jarrard-Diamond and Therese Zemlin underscore the raging pluralism and diversity of media and styles in contemporary South Carolina sculpture. Wingo’s work is traditional in representing the cast bronze figure, yet futuristic in his *Blade Runner*-like handling of the human form. In Jarrard-Diamond’s assemblage sculpture *Postmodern Bouquet*, the artist self consciously mixes the formalism of modern sculpture with everyday materials from the hardware store (asphalt tiles and screen wire). Her mixing of “high and low” sources is an approach that was important to the development of the critical current of Postmodernism in the 1980s.



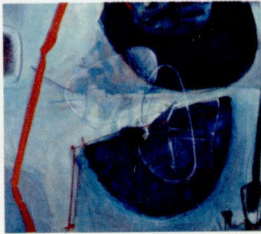
Therese Zemlin, *Thaw*

Using natural materials as a source, Zemlin constructs complex surfaces created from cattail pulp, live oak leaves and abaca pulp stretched over wire mesh and steel, which is both a tribute to nature and technology.

The pluralism of the period may also be seen in the sculpture of Herb Parker, who absorbs the quirky influence of outsider artists in *Shrine #20*, – a pole-like form and in his *Head II*, a site-specific environmental work sited at Chandler Elementary School in Greer, South Carolina.

One of the transformational influences on American art in the 1980s was the women’s movement. This re-examination of the experience of women’s history led to the exploration of the adaptation of handicraft materials and traditions that had been relegated as “women’s work” and assigned to the margins of the craft world. The women’s movement not only renewed an interest in fabric and other handicraft materials, but also created new hybrid forms that mixed materials and techniques from these “low” craft traditions with the concepts of “high” art.

Sculptor Jean McWhorter was one of the first female artists in the state to explore this new mixed media arena, and in her assemblage *Bluetail Fly* creates a wall-hanging that is decidedly contemporary, but that also resonates with historical associations. Similarly, *Ede # 2* from the “Slew Series” by Linda McCune is a direct reference to birth and loss. Her work from this period is an example of the new narrative, mixed media work that evokes the continuity of past and the present in her reference to a female-identified world. Judy Hubbard’s *Ashes, Ashes, We All Fall Down* uses fabric as a ground for layered images that, while often personal in nature, also trigger individual memories of common human experience grounded in archetypal forms.



Laura Spong, *Dancing Under the Street Light*

Many abstract painters still approach their work as an open-ended experimental process grounded in personal sensibility. The paintings of Brian Rutenberg, Vinh T. Dang, Laura Spong, and Aaron Baldwin, though different in scale and approach, all explore a highly personal way of creating images grounded in a personal abstract sensibility. By the 1980s abstract painting had become an historical style of its own and the modernist paradigm would remain an important force in American art. The color field paintings of Philip Mullen, the purism of Michael Tyzack, and the geometric compositions of Tom Dimond are all examples of individual variations on modernist styles descended from the mid-20th century.

Jeanet Dreskin's *Magic Carpet Series* closely parallels the interest in pattern and decoration in 1980s art, while the work of Sallie Frost Knerr and Nell Lafaye draw much of their inspiration for abstract art from nature. The mixed media paintings of Rebecca Des Marais, Eleanor Byrne, Rebecca Davenport and James K. Chalmers all draw inspiration from their immediate world. These paintings defamiliarize the familiar in their abstract rendering of a slice of experience taken from everyday life.



Jeanet Dreskin, *Magic Carpet: Locked-in-Color*

Taken as a whole, the South Carolina State Art Collection is a body of work that exemplifies the pluralism that has redefined American art over the last four decades. As such, it defies neat synthesis, pat conclusions, and stylistic generalizations. Pluralism, itself, is a celebration of multiplicity, difference and diversity. Inevitably, the art produced within the geographical

construct of a state will almost always reflect a certain degree of pluralism.

The bipolar abstract/realist divide that defined mid-century American art has become rhizomatic to the point that the terms advanced, avant-garde, progressive and leading edge have lost all points of reference and meaning in their modernist usage. The dynamic of regional and national trends in the art of the region has also been undeniably altered in the last two decades. The possibilities for artists working in the state are now more open to personal choice and inclination – witness the use of several different styles and media by the same artists over time in the collection, and the dialogue between the regional and the national becoming more open.

Alongside these recent national trends, however, we can also see the survival and continuity of deeply rooted regional traditions. The Native American, African-American and European-American craft and folk traditions date back to the earliest practices of those groups. An uninterrupted concern for creating images of the people, the natural world and the architectural heritage of the region are distinctive traits that define a long tradition in South Carolina art.

In recent years South Carolina artists have benefited from increased opportunities unimaginable fifty years ago. Increased exhibition opportunities, publications and critical evaluations within the state and the opening up of the national art world have made the state's artists more visible and nomadic. These opportunities, as well as increased patronage in the region, have allowed many artists to remain in South Carolina who would have previously been forced to leave in search of career sustaining support.

A series of publications and exhibitions in the 1980s initiated by Nina Parris, then chief curator of art with the Columbia Museum of Art, of the museum's *South Carolina Collection*:

1779 – 1985, started a trend to document the state's artists systematically with exhibitions and scholarly catalogues. This project, followed by the South Carolina National Bank Collection, the South Carolina Arts Commission State Art Collection, the Gibbes Museum of Art Collection, and South Carolina State Museum Collection, among others, created a larger context and helped build a larger audience for contemporary art in South Carolina.

These endeavors have enhanced awareness of the state's artists throughout the region. South Carolina artists gained an important forum with the opening of the South Carolina State Museum in 1988. Working independently and in partnership with the South Carolina Arts Commission, the State Museum has organized solo exhibitions, survey exhibitions such as *100 Years 100 Artists: Art in South Carolina 1900-2000*, and projects such as the South Carolina TRIENNIAL that have provided an ongoing series of exhibitions that offer a regular forum for art in South Carolina.

With this, the third wave of the documentation and exhibition of contemporary South Carolina art, the *State Art Collection: 1987 - 2006*, we have realized another moment in the artistic history of the state. The critical regionalism that expanded the narrow boundaries of the art of late modernism and opened new possibilities for the state's artists is now itself a moment in the history of culture.

Within this context, the state's artists have re-explored folk and craft traditions, continued the experimental trajectory of modern art, and explored approaches rooted in regional difference and ethnic identities. This assemblage, defined by a period of radical pluralism, is a challenge to both artist and viewer alike. It reflects the unfolding complexity of our increasingly fluid world and gives new meaning to the simple, yet profound, saying of Heraclitus of Ephesus, "You never step into the same river twice."

David Houston is the chief curator of art, Ogden Museum of Southern Art, New Orleans, LA., and a former visual arts director of the South Carolina Arts Commission from 1989-1991.

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2. Francis W. Bilodeau and Mrs. Thomas J. Tobias, editors, *Art in South Carolina: 1670 – 1970*, Carolina Art Association (Gibbes Museum of Art), Charleston, SC, 1970, p.185.
3. Jack A. Morris, Jr., in the introduction to the catalogue of an exhibition, *Contemporary Artists of South Carolina*, Greenville County Museum of Art, Greenville, SC, 1970, viii.
4. *ibid.* x.
5. Sandra Langer, "Coming of Age," *South Carolina State Art Collection* catalogue, South Carolina Arts Commission, Columbia, SC, 1987, p.8.
6. *ibid.* p.8.
7. *ibid.* p. 8.
8. *ibid.* p.15.
9. Crystal Britton, "The Multicultural Moment: The Politics of Plurality," *Statements of Heritage: Variant American Visions* exhibition catalogue, South Carolina Arts Commission, Columbia, SC, 1991, n.p.
10. Rosalind Krauss, "Sculpture in the Expanded Field," 1979.

Note: Images appearing in this essay are details.

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U. S. A. Volti Del Sud: arte contemporanea della Carolina del Nord, a del sud, della, Georgia, exhibition catalogue, Rome: Fratelli Palombi Edittori, 1984.

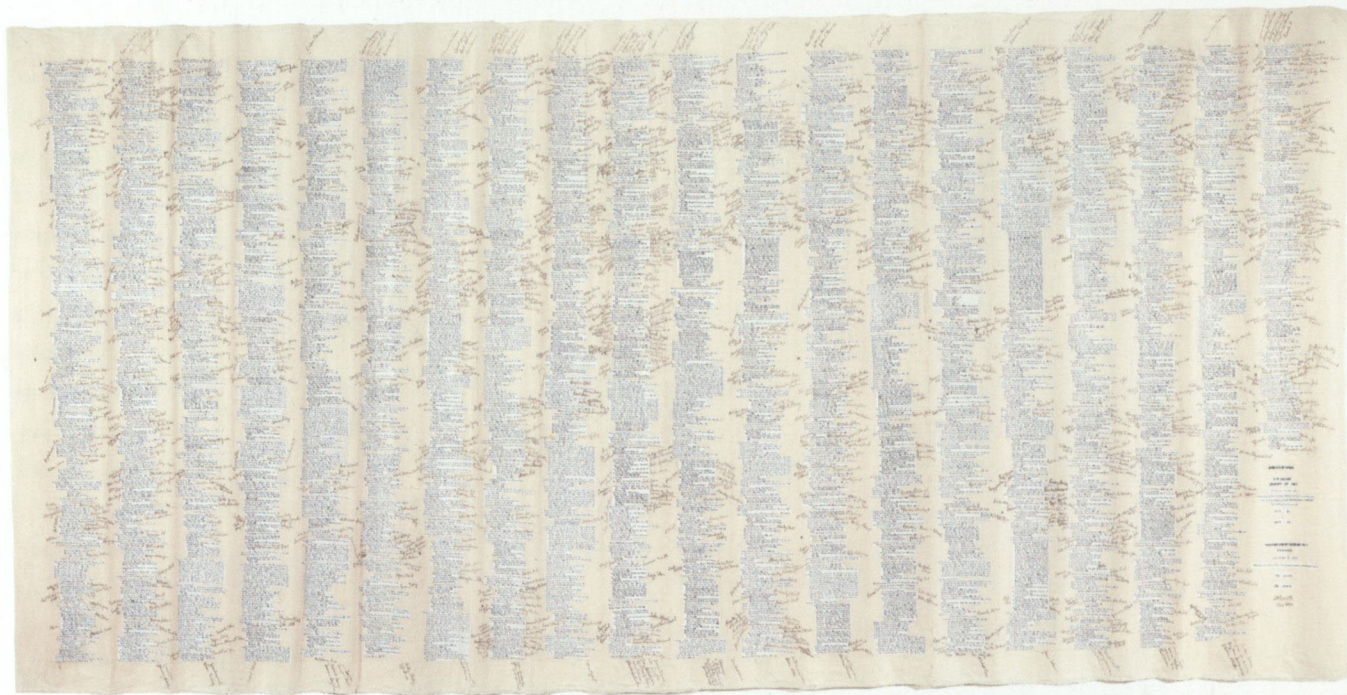
Visual Arts and Crafts Fellows Retrospective 1976-1990, exhibition catalogue, South Carolina Arts Commission, Columbia, South Carolina, 1990.



State Art Collection exhibition, Part II: 1992- 2006 (May 19 - June 25, 2006) ■ Patriot Hall Galleries
Installation design by Wim Roefs ■ Photo credit: Tom Bryan

STATE ART COLLECTION: 1987-2006

Aldwyth	Jeanet S. Dreskin	Casimer Kowalski	Brian Rutenberg
Sara Ayers	Linda Fantuzzo	Nell Murray Lafaye	Catherine Ryan
Aaron Baldwin	Rose Anne Featherston	Deanna Leamon	Thomas Seawell
Will Barnes	Gwylene Gallimard &	Guy Lipscomb	Edward Shmunes
Linda Blake	Jean-Marie Mauclet	Lee Malerich	Robert Silance
Alice Boyle	Joseph Gandy	Leroy Marshall	Barbara Rose Solomon
Paul Bright	Gina Gilmour	Paul C. Martyka	Robert B. Spencer
Michael Bruner	J. Scott Goldsmith	Linda W. McCune	Laura Spong
Beverly Buchanan	Jean Grosser	Jean McWhorter	Tom Stanley
Jeri Burdick	Sidney Guberman	Marguerite Middleton	Wanda Steppe
Richard Burnside	Jesse Guinyard	Dan Robert Miller	Maxwell K. Taylor
Eleanor Byrne	Glenda E. Guion	Jeremiah Miller	Michael Tyzack
Nola Campbell	David A. Halsey	Marge L. Moody	Michelle Van Parys
Sharon Campbell	Steven Hewitt	Philip J. Moody	Michael Vatalaro
James K. Chalmers	David J. P. Hooker	Sheri Moore-Change	Sam Wang
Jocelyn Chateauvert	Diane Hopkins-Hughs	Philip Mullen	Karen Werth
Bruno Civitico	Judy K. Hubbard	Alice Ballard Munn	Elizabeth Whitfield-Cargile
Jim Connell	Terry K. Hunter	Jane Allen Nodine	Manning Williams
Jim Craft	Mary A. Jackson	William Norris	Susan B. Willis
Sydney A. Cross	John Jacobsmeyer	Marcelo Novo	Winston Wingo
Vinh T. Dang	Nancy Jaramillo	Jorge A. Otero	Edmund Yaghjian
Rebecca Davenport	Terry Jarrard-Dimond	Herb Parker	Therese Zemlin
Jamie Davis	Larry Jordan	Edward Rice	Bing Jian Zhang
Rebecca Des Marais	Elizabeth F. Keller	Earl Robbins	
David Detrich	Elizabeth Kinlaw	Lyn Bell Rose	
Tom Dimond	Sallie Frost Knerr	David Grey Russell	



Document ■ 2001 ■ collage & pencil on Japanese (Okawara) paper with mixed media attachment ■ 36" x 84"





Jar with Heads ■ 1987 ■ clay ■ 12" x 9" x 9"

Aaron **Baldwin**

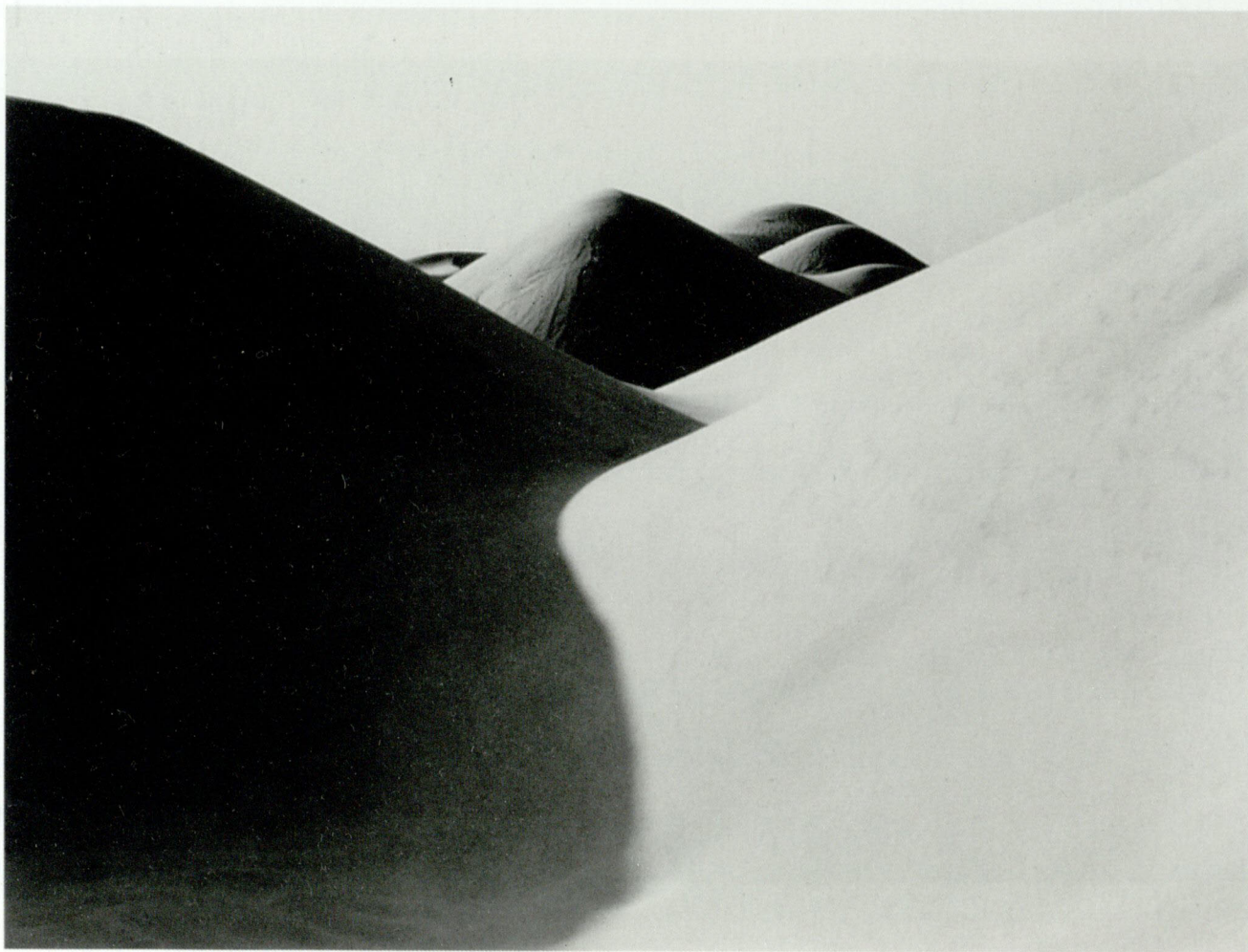


Green Diptych I ■ 1991 ■ oil & acrylic on gessoed board ■ 7 ½" x 5 ½"



The Pond Shape ■ 1991 ■ oil & acrylic on panel ■ 9" x 12"

Will **Barnes**



Sand Hills Near Columbia, SC ■ 1986 ■ silver gelatin print ■ 8" x 10"



Sewing Basket with Dome Lid ■ 1993 ■ bulrush, pineneedles & palmetto
7 1/2" x 11 1/2" x 11 1/2"



Basket with Handle ■ 1993 ■ bulrush, pineneedles, sweetgrass & palmetto
7" x 8 1/4" x 8 1/4"

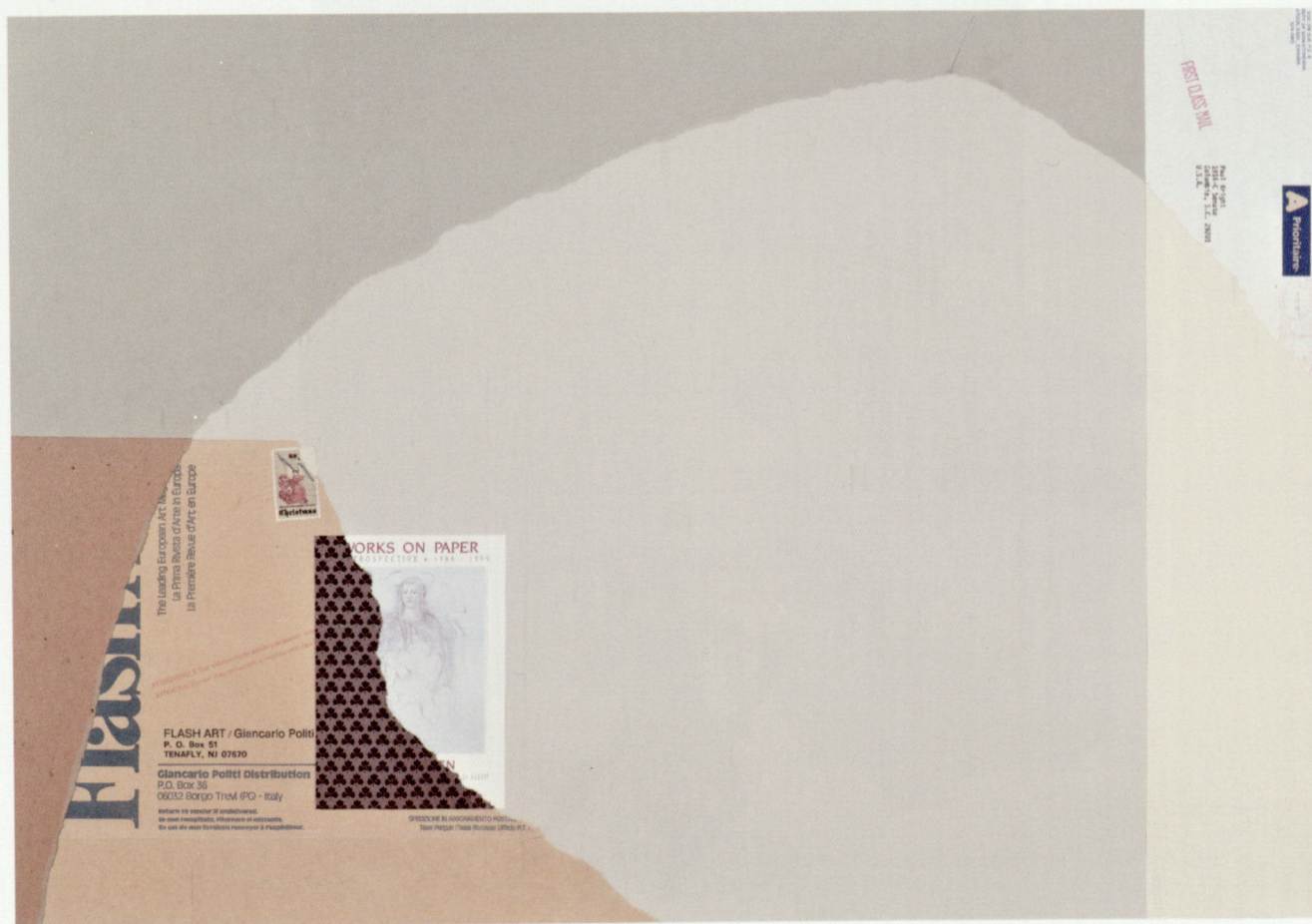
Alice Boyle



Dancing Girl Faith Memorial School ■ Pawley's Island, SC ■ 1982 ■ silver gelatin print ■ 8" x 12"



Recess: Faith Memorial School ■ Pawley's Island, SC ■ 1979 ■ silver gelatin print ■ 8 5/8" x 13"

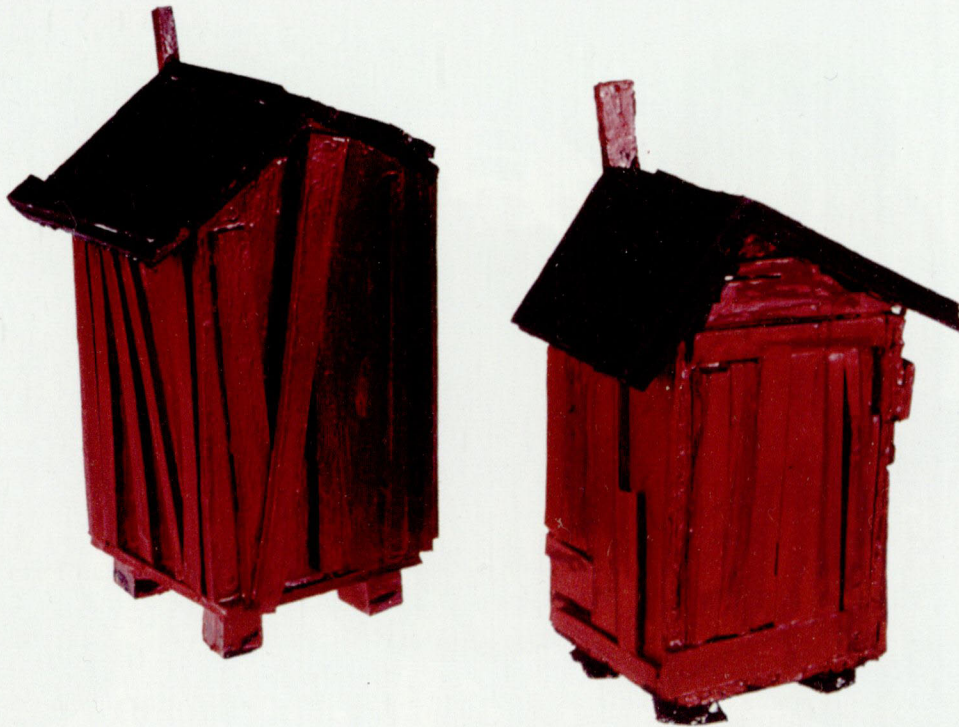


Study for Rosen ■ 1991 ■ collage ■ 19 ⁹/₁₆" x 27 ¹⁵/₁₆"

Michael **Bruner**



Venetian Cellist ■ 2005-2006 ■ borosilicate flameworked glass ■ 13" x 5" x 5"
South Carolina Arts Foundation Purchase Fund



Red Shacks ■ 1988 ■ foam core ■ 10 ¼" x 6 ¼" x 5"

Jeri Burdick

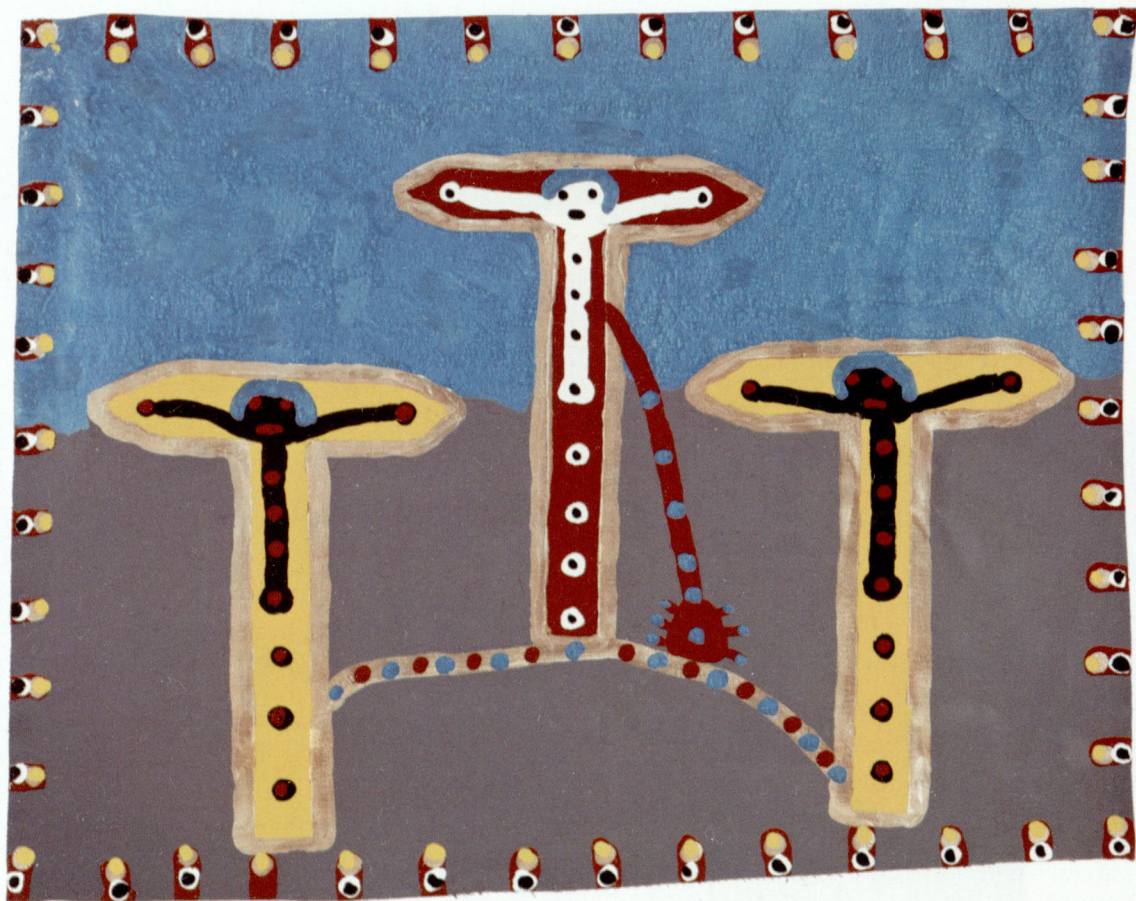


Indian Series: Squash Blossom/Papoose/Indian Maiden Form/Indian Blanket/Footed Drum ■ 1987 ■ pit-fired with terra sigillata
5 3/4" x 7 1/2" x 7 1/2"; 9" x 9" x 8 1/2"; 7 1/2" x 6 3/4" x 6 3/4"; 7 1/2" x 7" x 6 1/2"; 8 1/4" x 6" x 6"



The Ancient King with Attendants ■ 1991 ■ enamel on plywood ■ 40" x 40"

Richard **Burnside**



The Crucifixion ■ 1991 ■ enamel on canvas ■ 22 ¾" x 29 ½"



Trial Map #4 ■ 1987 ■ acrylic, rhoplex, graphite & prismacolor collage
29 ½" x 21 ½"

Nola **Campbell**



Vase ■ 1993 ■ clay ■ 9" x 7" x 7"

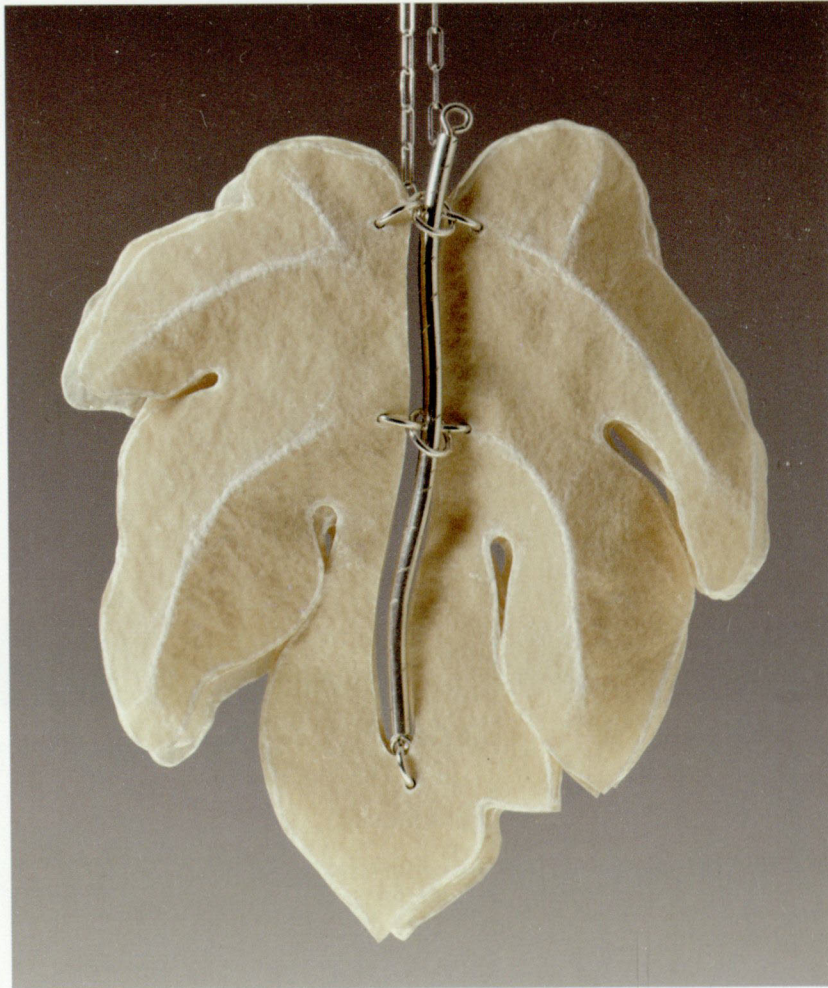


Arc ■ 1986 ■ sawdust-fired clay ■ 23" x 14" x 9"

James K. **Chalmers**



Smoke VI ■ 1991 ■ PVA, pastel & dyes on canvas ■ 20" x 24"



Eve, Clothes Optional ■ 2006 ■ handmade paper & sterling silver ■ $6 \frac{3}{4}'' \times 5 \frac{3}{4}'' \times \frac{3}{8}''$
(pendant); 28'' (chain) ■ South Carolina Arts Foundation Purchase Fund

Bruno **Civitico**



Marsh Fire, Georgetown, SC ■ 1988 ■ oil on canvas ■ 18" x 26" (diptych, each panel)



Copper Blue Carved Lidded Jar ■ 1990 ■ ceramic ■ 15" x 17" x 17"

Jim Craft



Fat Man on the Edge ■ 1990 ■ clay ■ 18" x 18" x 1½"



Untitled ■ c. 1990 ■ charcoal on paper ■ 11" x 8 ½"



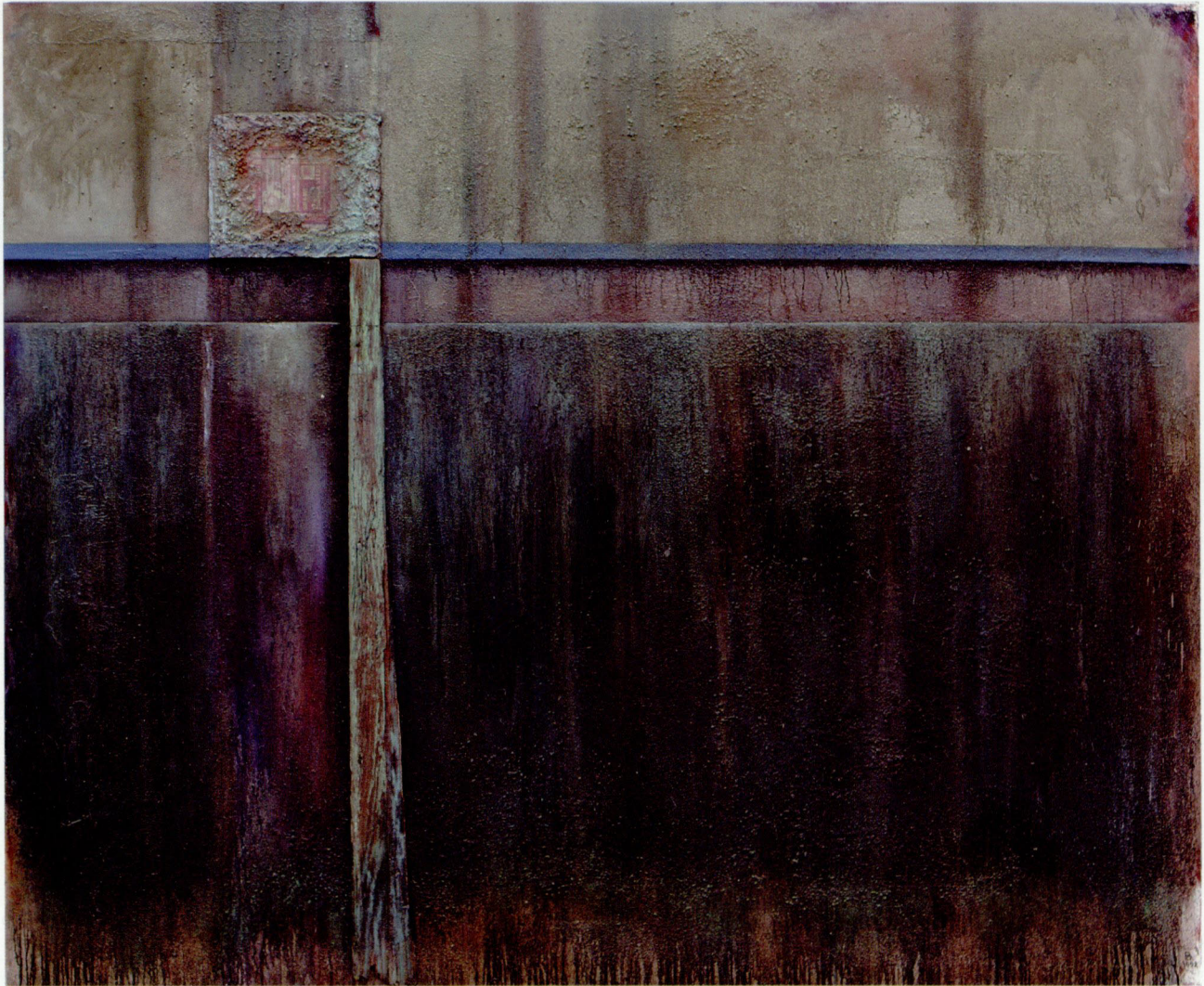
Noise from the Beast ■ 1986 ■ mixed media on paper ■ 20" x 28"

Vinh T. **Dang**



Red Triangle Operatic ■ 1990 ■ mixed media on paper ■ 24" x 57"

Rebecca **Davenport**



Pumpkin ■ 1992 ■ mixed media on canvas ■ 70" x 84"



Covered Jar ■ 1989 ■ ceramic ■ 23" x 8 1/4" x 5"

Rebecca **Des Marais**

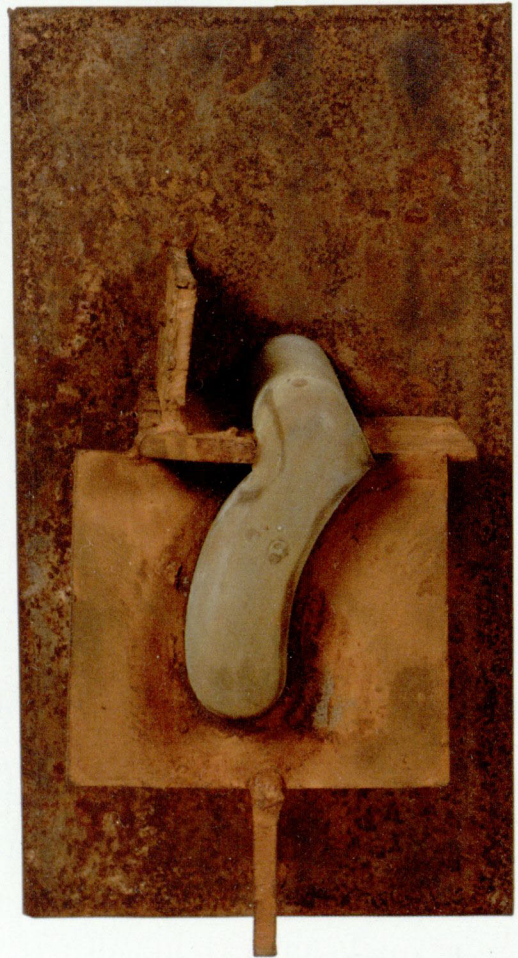


Shadow ■ 1988 ■ mixed media on board ■ 30" x 48"

David **Detrich**



Tropy ■ 1994 ■ steel ■ 4" x 4" x 4"

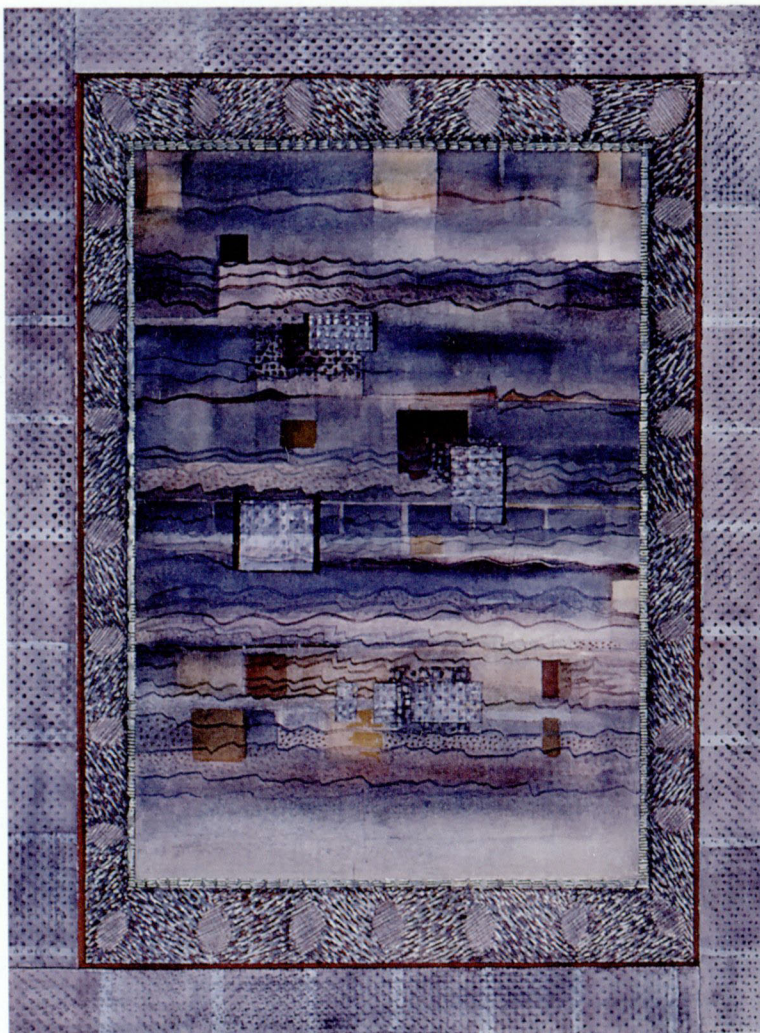


Pulse ■ 1994 ■ bronze & steel ■ 11" x 6" x 9"



TRZD Comisky ■ 1986 ■ acrylic on canvas ■ 60 ½" x 48"

Jeanet S. **Dreskin**

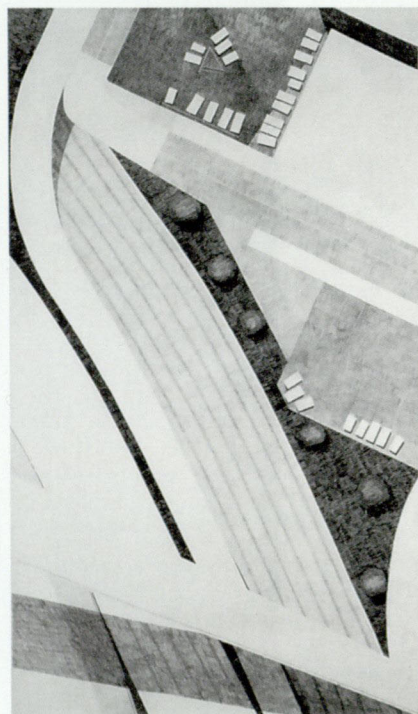
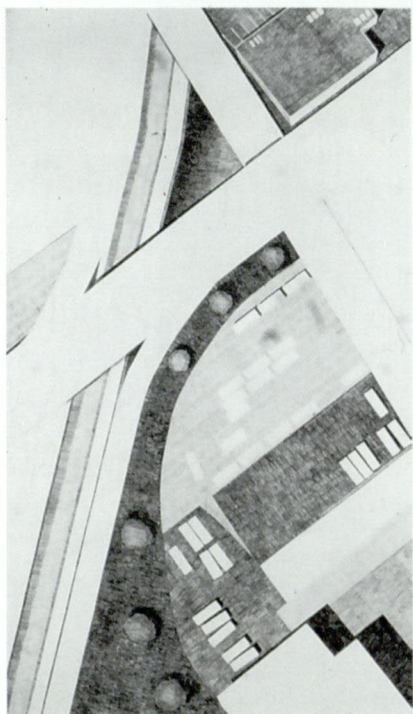


Magic Carpet: Locked-in-Color ■ 1988 ■ watercolor, collage & relief printing ■ 23" x 17"



Unstable Table with Painting ■ 1990-91 ■ oil on linen ■ 56 ½" x 56 ½"

Rose Anne **Featherston**



AJX ■ 1982 ■ graphite ■ 102" x 60" (triptych, each panel)

Gwylene **Gallimard** & Jean-Marie **Mauclet**



Insurance: Compassion for Sale ■ 1993 ■ silkscreen ■ 47" x 34" (12 panels, each)

Joseph **Gandy**



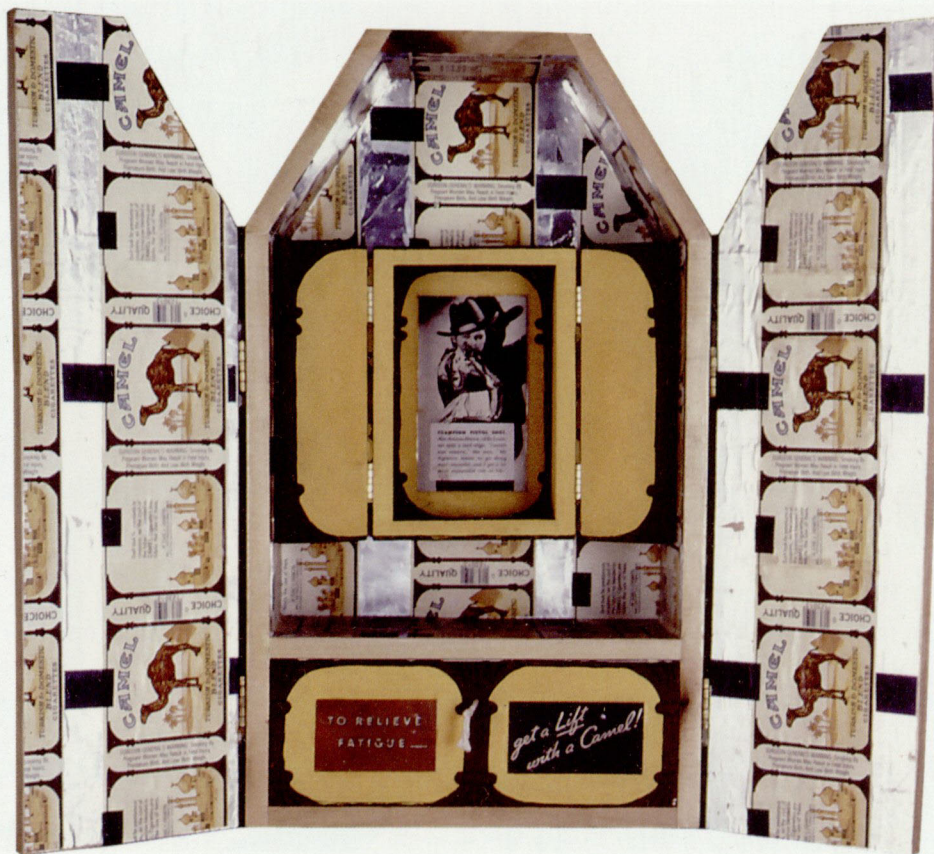
Going Home ■ 1985 ■ mixed media on paper ■ 30 ½" x 23 ½"



Rescue ■ 1985 ■ oil on canvas ■ 52" x 52" (triptych, each panel)



The Sacrificial Truth ■ 1989 ■ acrylic on canvas ■ 48" x 72"

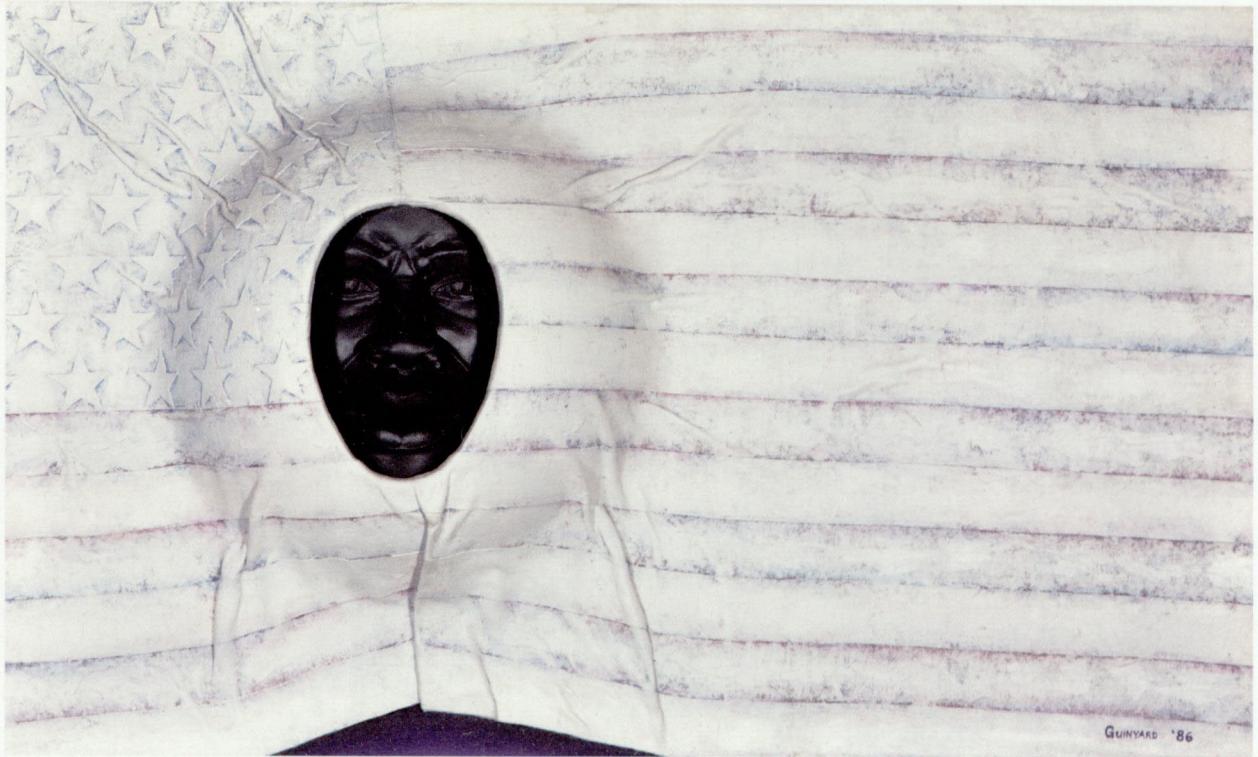


Smoking by Pregnant Women ■ 1987 ■ paper, wood, metal & oil ■ 16" x 19" x 4" (open)
16" x 9 1/4" x 4" (closed)

Sidney **Guberman**

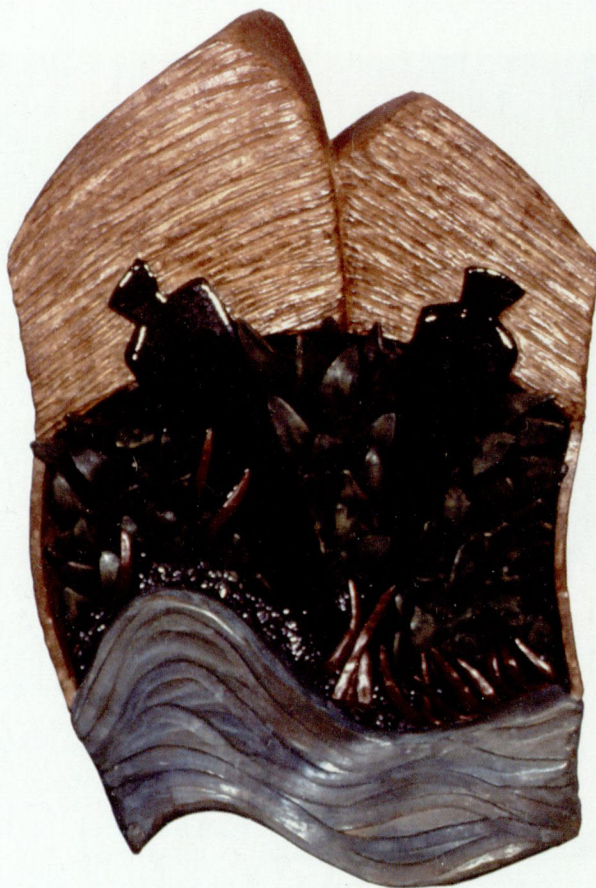


The Heart of the Park ■ 1983 ■ silk screen ■ 22" x 30"



White Flag/Refugee 2 ■ 1986 ■ polyester resin & cut canvas ■ 17" x 28" x 6"

Glenda E. **Guion**

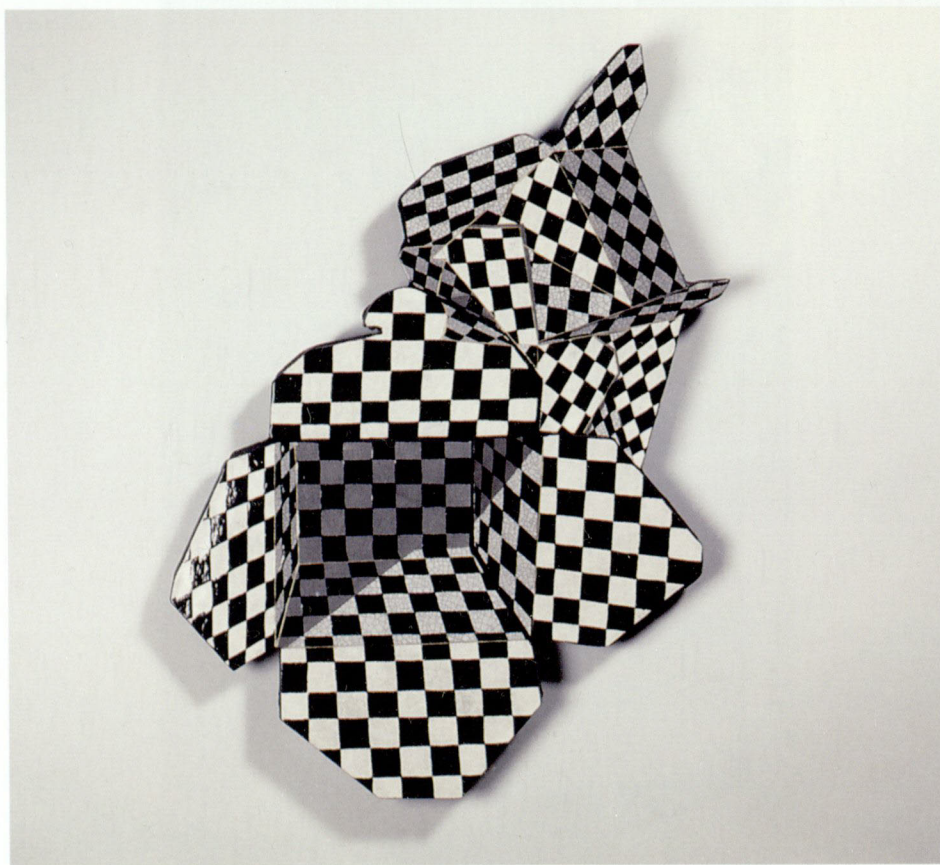


Rio Costa Rica IV ■ 1993 ■ ceramic ■ 26" x 20" x 6"



Sky Basket ■ 1978 ■ clay ■ 27" x 17" x 9"

Steven **Hewitt**



3 Black and White Floating Take-Out Boxes ■ 1990 ■ polychromed clay with gold ink ■ 21" x 13" x 1 ½"



Golden Child ■ 1997 ■ earthenware & porcelain ■ 24 1/4" x 10" x 16 1/4"
South Carolina Arts Foundation Purchase Fund

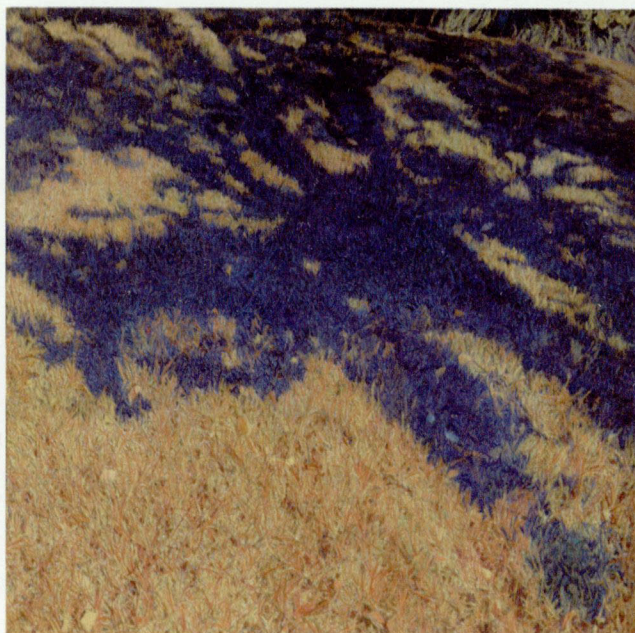


Figure Chair from Altar ■ 1995 ■ salt-fumed stoneware
54 1/2" x 16" x 19" ■ Gift of the Artist

Diane **Hopkins-Hughs**



Floating Stone — 1959 ■ 2001 ■ hand colored silver gelatin print
11" x 11"



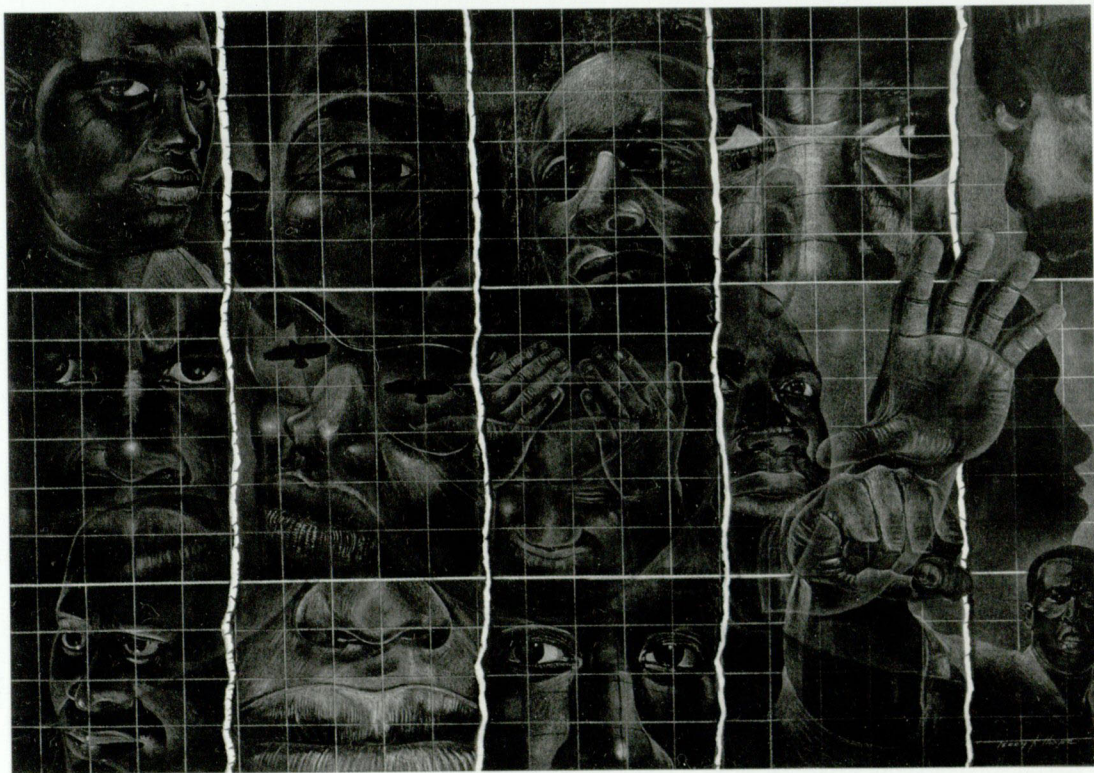
Blue Earth Coverings ■ 2000 ■ hand colored silver gelatin print
19 ½" x 19 ½"

Judy K. **Hubbard**



Ashes, Ashes, We All Fall Down ■ 1993 ■ silk chiffon, silk organza & tulle with photocopies ■ 14" x 20" x 2 1/2"

Terry K. **Hunter**



Fowl Play: That's Life ■ 1998 ■ mixed media ■ 30" x 40"

Terry K. **Hunter**



This Too Shall Pass ■ 1996 ■ mixed media ■ 30" x 40"

Mary A. **Jackson**



Two Lips ■ 1984 ■ bulrush, sweetgrass, pineneedles & palmetto ■ 16" x 19" x 19"

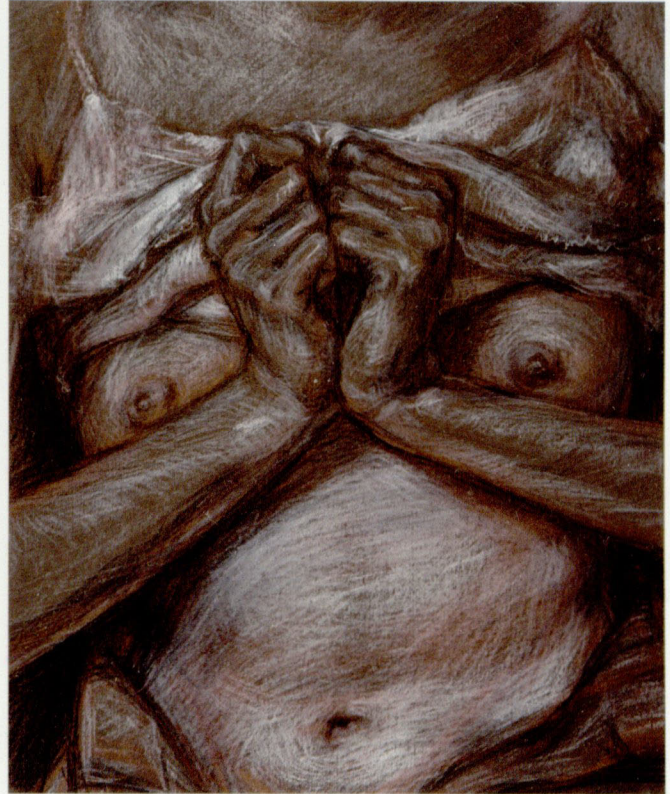
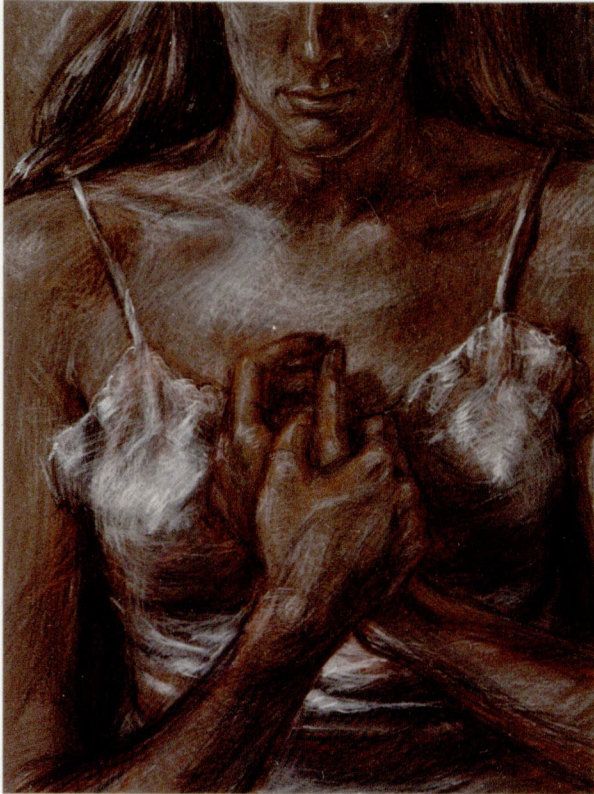


Umbrian Self-Portrait ■ 1987 ■ oil on plexiglas ■ 17" x 8"

John **Jacobsmeier**



Tagging ■ 1990 ■ charcoal on paper ■ 35 ¾" x 36 ¼"

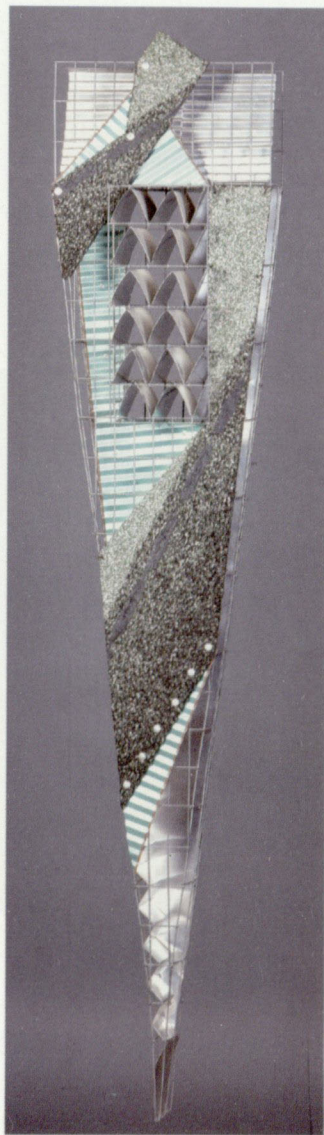


Heart in the Form of a Young Woman ■ 1991 ■ conte crayon
14" x 18" (diptych, each panel)

Terry **Jarrard-Dimond**



One Stop Bee Shop ■ 1991 ■ wood, wire & twine ■ 30" x 15" x 14"



Post Modern Bouquet ■ 1987 ■ wire,
aluminum & asphalt ■ 54" x 11 1/2" x 6 1/2"



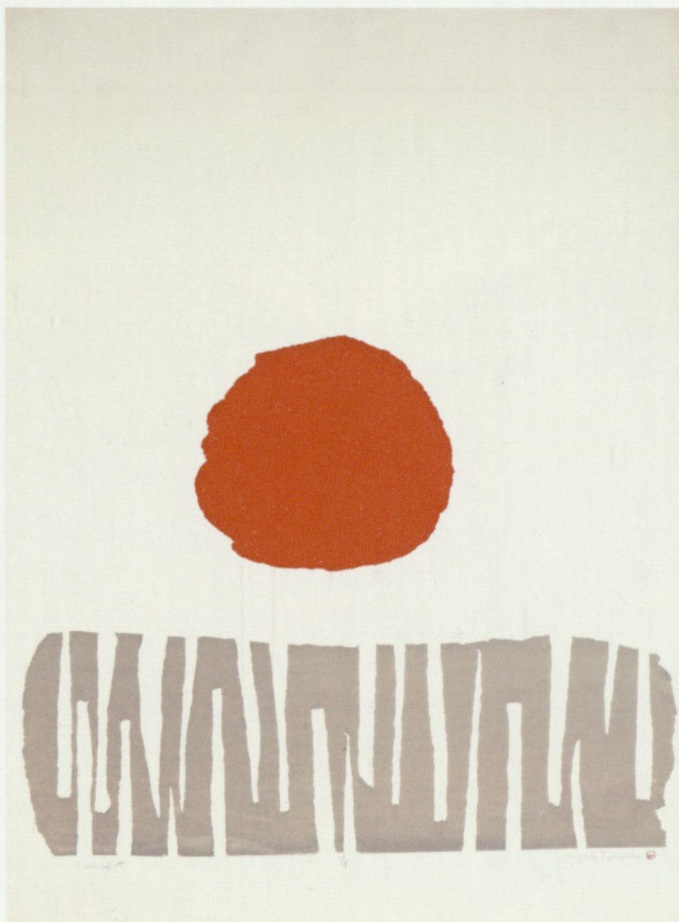
Vase of the New Moon ■ 1983 ■ black stoneware ■ 9 ¾" x 13" x 13"



Discerning of Spirits ■ 1992 ■ stoneware ■ 60" x 17" x 14"



Cookie Jar with Lid ■ 1993 ■ bulrush, sweetgrass & pine needles ■ 5 1/2" x 8" x 8"



Sun Spot ■ n.d. ■ color lithograph ■ 41" x 29 ½" ■ Gift of Louisa Frost

Casimer **Kowalski**



Solid South ■ 1983 ■ glass & wood ■ 49" x 59"



Cliff Series/Night ■ n.d. ■ color ink & pencil ■ 24" x 18" ■ Bequest of the Artist

Nell Murray **Lafaye**



Midnight Rose ■ 1989 ■ pastel on paper ■ 19" x 25" ■ Bequest of the Artist



Night of Justinian ■ c.1984 ■ oil on canvas ■ 36 1/4" x 48 1/4" ■ Bequest of the Artist

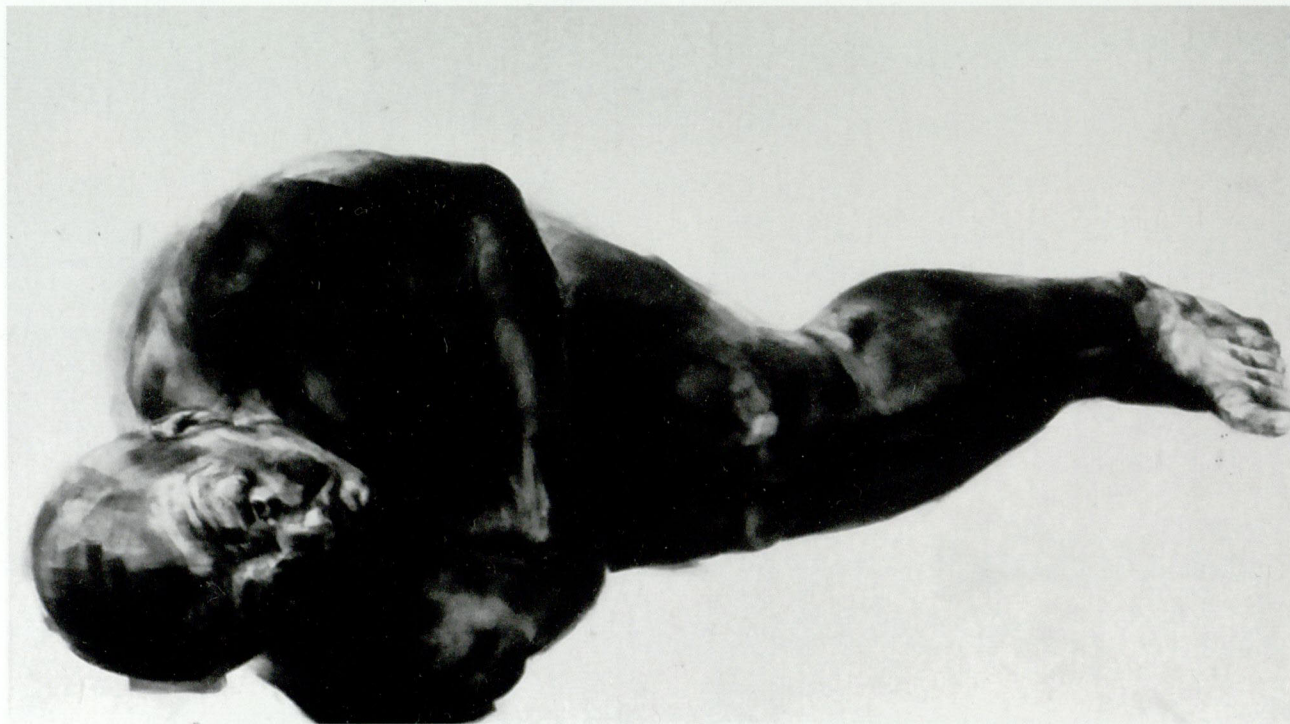


Dream – Unfinished Myth ■ 1980 ■ oil on canvas ■ 72" x 48"
Bequest of the Artist



Fish in the Sky ■ n.d. ■ pastel on paper ■ 49 ¾" x 37 ¾"
Bequest of the Artist

Deanna **Leamon**



Hamlet, NC Series ■ 1993 ■ charcoal on paper ■ 43 1/4" x 61 1/4"



The Still Point ■ 1991 ■ charcoal on paper ■ 52 1/4" x 43 1/2"

Guy Lipscomb



Youth ■ 1980 ■ watercolor ■ 15" x 22" ■ South Carolina Arts Foundation Purchase Fund



In the Mood ■ 1988 ■ hand embroidery on pieced fabrics ■ 18" x 18"

Lee Malerich



To Miss Fortune ■ 1998 ■ hand embroidery on pieced fabrics ■ 6 ¾" x 8 ¾"



Not Pots ■ 1999 ■ hand embroidery on pieced fabrics ■ 6" x 9"

Lee Malerich



Nadir ■ 1999 ■ hand embroidery on pieced fabrics ■ 6" x 6"



A Farm with Everything ■ 1987 ■ mixed media ■ 31" x 43 ¾"

Paul **Martyka**



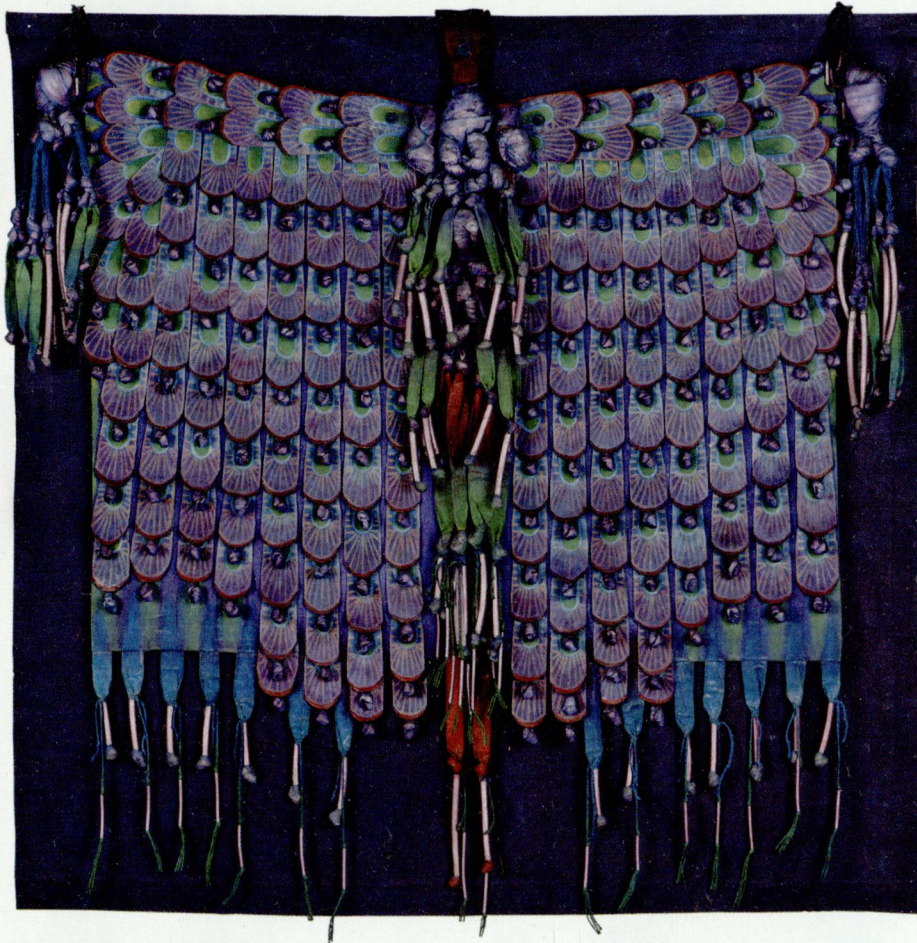
Second Set VII: Hope and the Reddened Core ■ 1992 ■ acrylic on canvas ■ 65" x 48 ½"



Second Set: Beyond the Triple Cross: Redux ■ 1992 ■ acrylic on canvas ■ 66" x 49 1/2"



Ede No. 2 from the "Slew" Series ■ 1981 & 2005 ■ fabric, beads, photos, wood & bones ■ 52" x 97 1/2" x 14"



Bluetail Fly ■ 1982 ■ copper, string & oil on canvas ■ 60 ½" x 50 ½"

Marguerite **Middleton**



Storage Container with Lid ■ 1993 ■ bulrush, sweetgrass, pineneedles & palmetto ■ 7" x 16 1/2" x 16 1/2"



Man ■ 1975 ■ sparkleberry ■ 45" x 22" x 7"



Woman ■ 1975 ■ sparkleberry ■ 41 ¼" x 12 ½" x 10"

Dan Robert **Miller**



Basket with Necklace ■ 1975 ■ hickory nuts ■ 19" x 18" x 18"

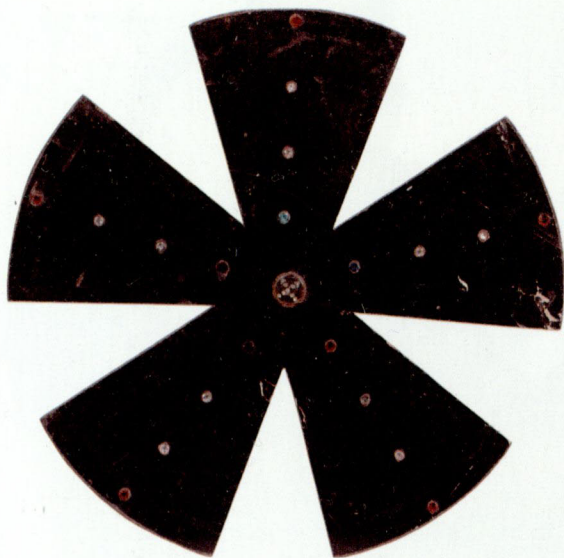


God Be Upon Us ■ 1975 ■ black gum ■ 14" x 14" x 8"



Abraham Lincoln ■ 1975 ■ sweet gum ■ 38" x 17" x 34"

Dan Robert **Miller**



Star ■ 1975 ■ plywood ■ 17" x 17" x 1"



The Winker ■ 1975 ■ black gum ■ 31" x 11" x 18"



Walking Stick ■ 1975 ■ vine ■ 38" x 6" x 1"

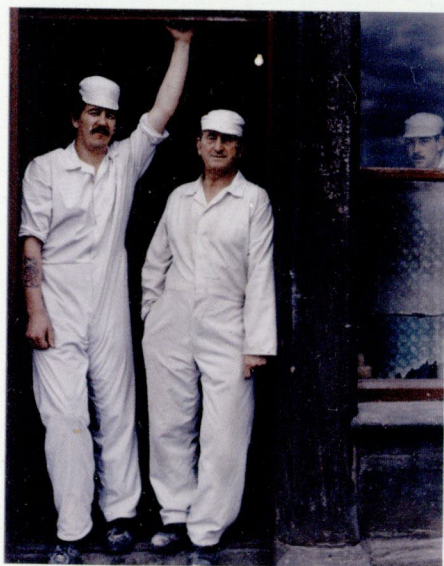


Dorchester Roadside ■ 1989 ■ oil on canvas ■ 80" x 92 ½" ■ Gift of Mr. & Mrs. Maxwell Wood

Marge **Moody**



City Scenes Series: Pennants ■ 1989 ■ mixed media ■ 36" x 42"



Short's Mill, Tweedmouth from "East of Scotland"
Series ■ 1987 ■ ektacolor c-type print ■ 14" x 11"



Ann Dods, Lamberton from "East of Scotland" Series
1987 ■ ektacolor c-type print ■ 14" x 11"



R.Y. Leslie (Barber), Musselburgh from "East of
Scotland" Series ■ 1987 ■ ektacolor c-type
print ■ 14" x 11"

Sheri Moore-Change



Time for Dreamers ■ 1998 ■ photo collage ■ 15" x 11"

Sheri **Moore-Change**

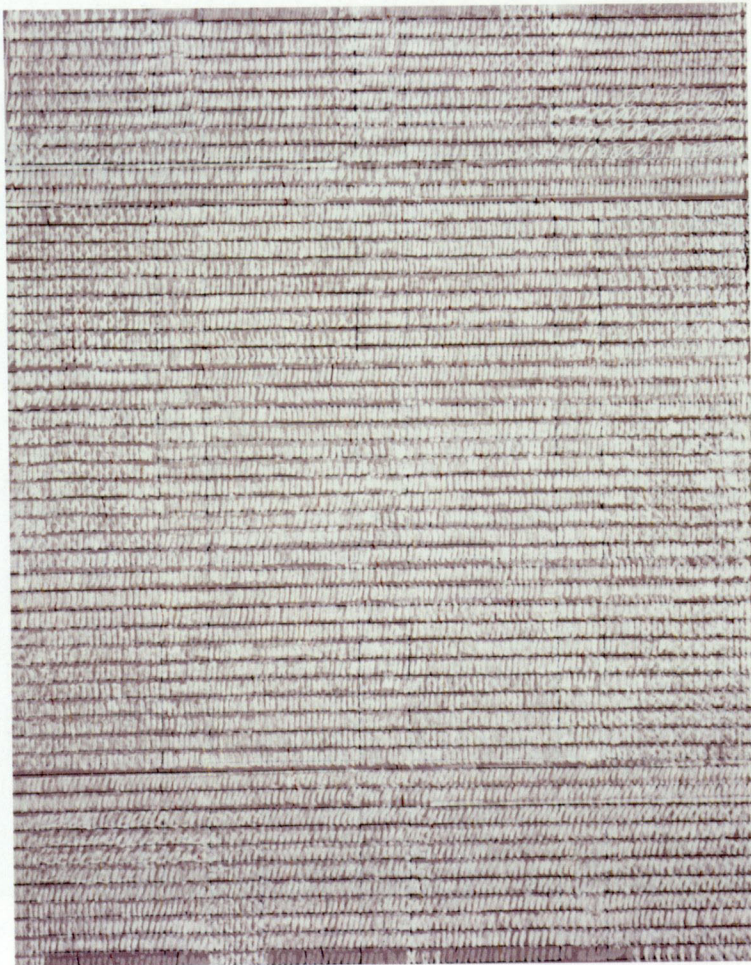


Lifted Dreams ■ 1998 ■ photo collage ■ 15" x 11"



Southern Work Force ■ 1998 ■ photo collage ■ 13" x 15"

Philip **Mullen**



Love Carolyn ■ 1977 ■ screenprint ■ 24" x 18" ■ Gift of the Artist in
memory of Edna Burgess Morrah



Garlic III ■ 2000 ■ white earthenware & terra sigillata ■ 32" x 10" x 12"

Jane Allen **Nodine**



Restrained Resolve ■ 1998 ■ digital-based mixed media ■ 30 ½" x 23"



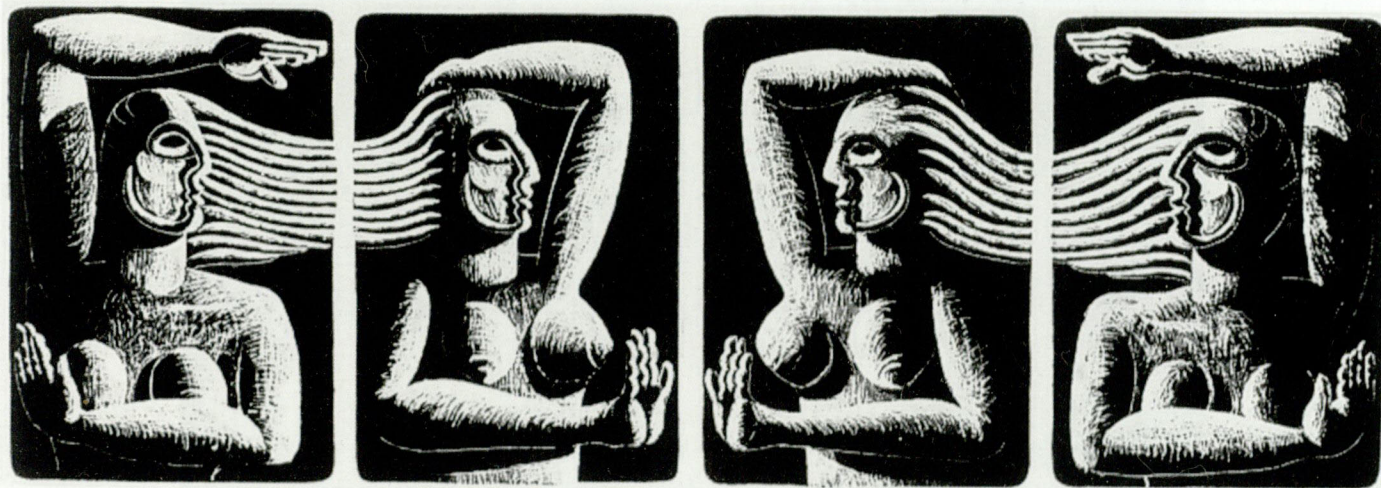
Indefinite Concern ■ 1998 ■ digital-based mixed media ■ 30 ½" x 22 ½"



Trapped ■ 1991 ■ mixed media ■ 14" x 17 ½" x 6 ½"



Ponchito's Feat ■ 1992 ■ linoleum cut ■ 17 1/2" x 24"



The Four Muses ■ 1993 ■ etching ■ 9" x 26"

Jorge Otero



Onatel with Mask ■ 1987 ■ c-type print ■ 8 ½" x 12 ½"



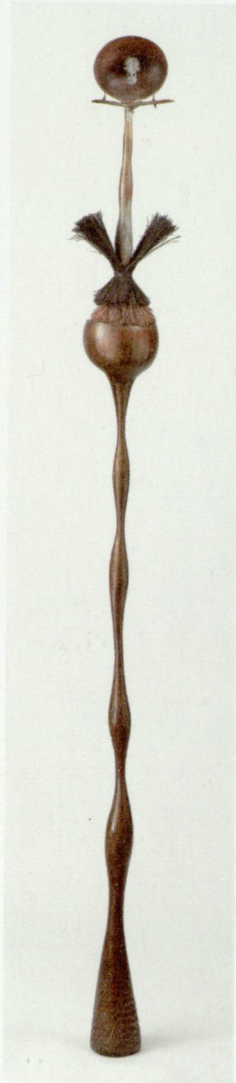
Calle Degollado, Guanajuato, Mexico ■ 1988 ■ c-type print ■ 9" x 9"



Alley, Guanajuato, Mexico ■ 1988 ■ c-type print ■ 9" x 9"



Barred Window, Guanajuato, Mexico ■ 1988 ■ c-type print ■ 9" x 9"



Shrine #20 ■ 1988-89 ■ mixed media
64" x 7" x 5"

Edward **Rice**



Mausoleum ■ 1989 ■ oil on canvas ■ 48" x 48"



Snake Bowl ■ 1998 ■ clay ■ 6 ½" x 13 ¾" x 13"

Earl Robbins



Rebekah Pitcher ■ 1998 ■ clay ■ 14" x 6" x 4 3/4"



Indian Head Pot ■ 1998 ■ clay ■ 8 3/4" x 11 3/4" x 10"



Everyman's Library ■ 1991 ■ acrylic, vinyl paint & collage on paper
23" x 15"

David Grey **Russell**



Vase, from the "Tempest Incalmo" Series ■ 2006 ■ blown glass
11" x 6 1/4" x 6 1/4" ■ South Carolina Arts Foundation Purchase Fund

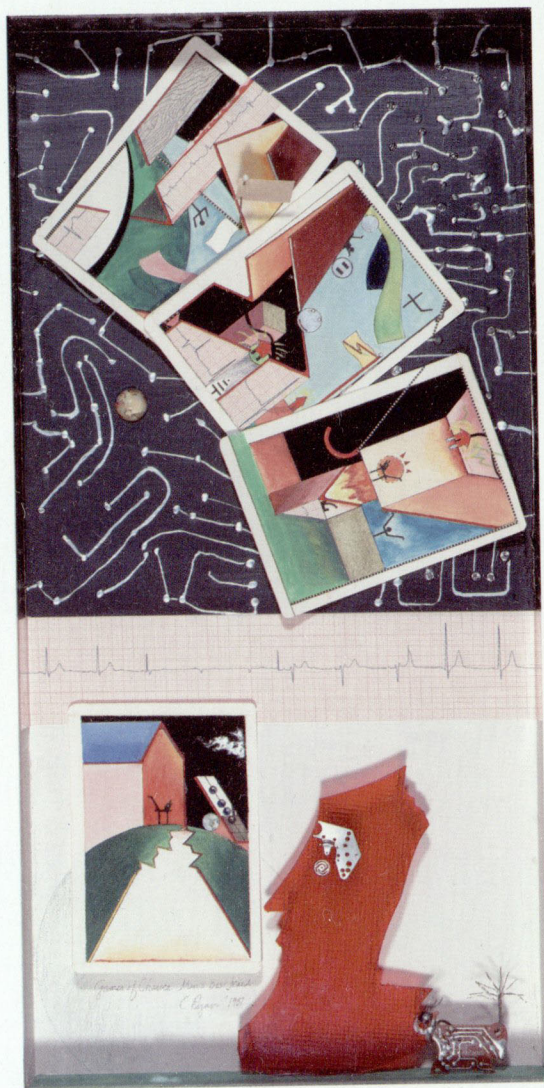


Bowl, from the "Tempest Incalmo" Series ■ 2006 ■ blown glass
14" x 14" x 2 1/2" ■ South Carolina Arts Foundation Purchase Fund



Sea & Rain #12 ■ 1997 ■ oil on canvas ■ 60" x 48"

Catherine **Ryan**



Games of Chance: Man's Best Friend ■ 1987 ■ mixed media
21" x 11 1/4" x 2 1/4"

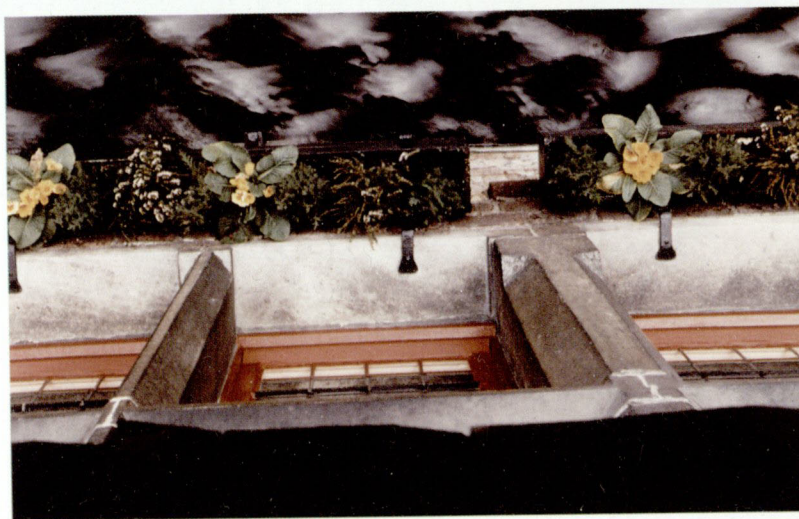


The Test of Time/CME ■ 1986 ■ screenprint ■ 14 ½" x 14 ½" 18 ¾" x 18 ½" ■ Gift of the Artist

Edward Shmunes



Burnout ■ 1990 ■ color photograph with dyes ■ 23" x 25"



Below is the Night ■ 1990 ■ color photograph with dyes ■ 21" x 27"



Untitled (Melrose Park Train Station, PA) ■ 1999 ■ silver gelatin print ■ 8" x 10"

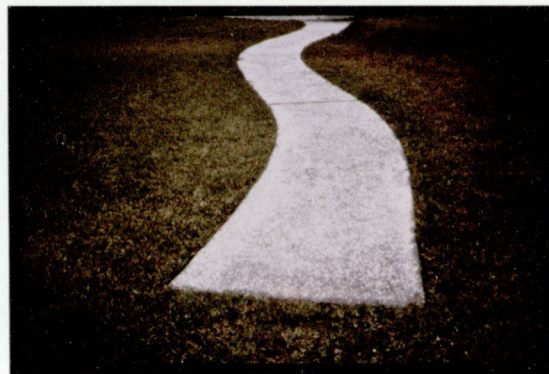


Untitled (Melrose Park Train Station, PA) ■ 1999 ■ silver gelatin print ■ 8" x 10"

Robert Silance



Recombinant Image (Wren Church, SC/Copenhagen, Denmark) ■ 1996 ■ E6 color print ■ 2 ½" x 7 ½"



Recombinant Image (Columbus, IN/Blue Star Highway, SC/Washington, DC/Charleston, SC) ■ 1996 ■ E6 color print ■ 5" x 7 ½"



Recombinant Image Kirkehyllinge, Denmark/Liguria, Italy ■ 1996 ■ E6 color print ■ 5 1/2" x 4"

Barbara Rose **Solomon**



Untitled ■ c. 1980s ■ silver gelatin print ■ 5 3/4" x 5 3/4" ■ Gift of William C. Solomon

Barbara Rose **Solomon**



Untitled (girl) ■ c. 1980s ■ silver gelatin print ■ 7" x 7" ■ Gift of William C. Solomon



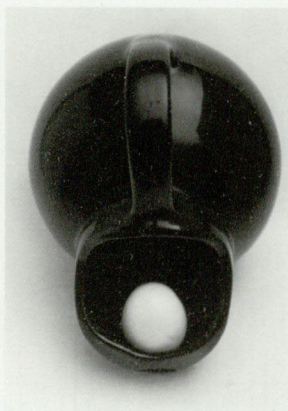
Untitled ■ c. 1980s ■ silver gelatin print ■ 6 1/2" x 4 1/2"
Gift of William C. Solomon

Barbara Rose **Solomon**



Untitled ■ c. 1980s ■ silver gelatin print ■ 6 1/4" x 8 3/4" ■ Gift of William C. Solomon

Barbara Rose **Solomon**

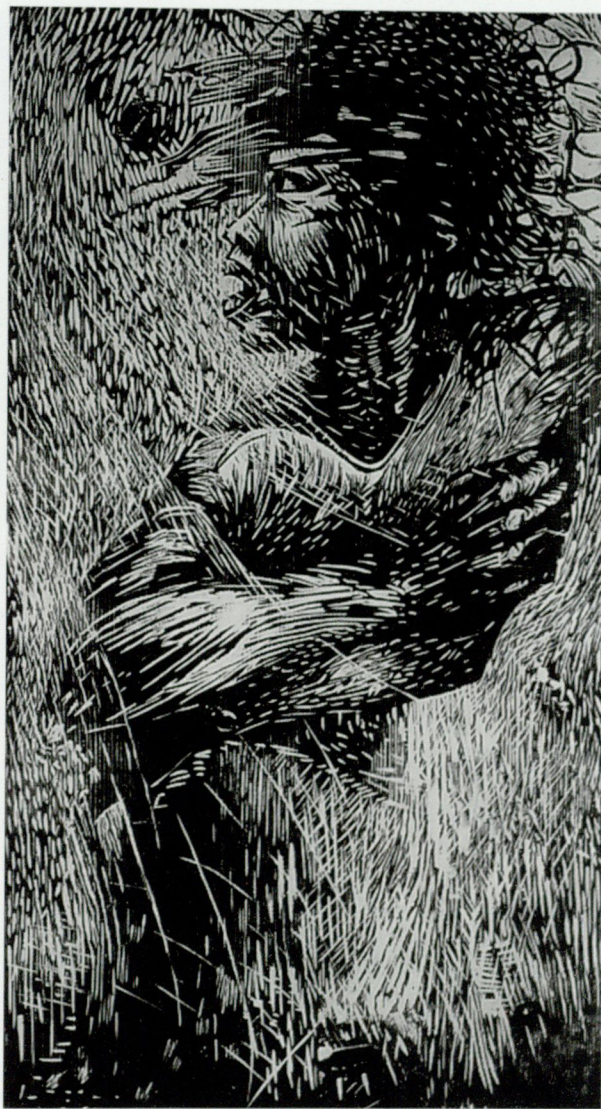


Untitled ■ c. 1980s ■ silver gelatin print ■ 7 1/4" x 7"; 9" x 5"; 7 1/4" x 7 1/4" ■ Gift of William C. Solomon

Barbara Rose **Solomon**



Untitled ■ c. 1980s ■ silver gelatin print ■ 6 ¾" x 6 ¾" ■ Gift of William C. Solomon



Struggle ■ 1986 ■ woodcut ■ 32" x 17 ½"

Laura **Spong**

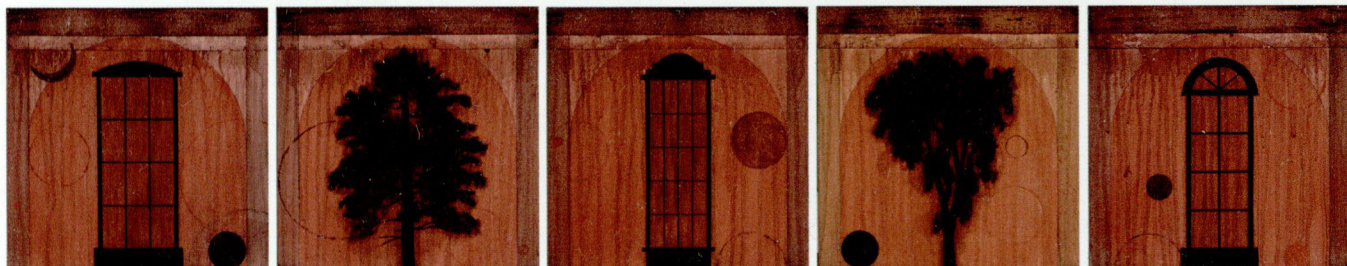


Dancing Under the Street Light ■ 2003 ■ oil on canvas ■ 30" x 40"
South Carolina Arts Foundation Purchase Fund

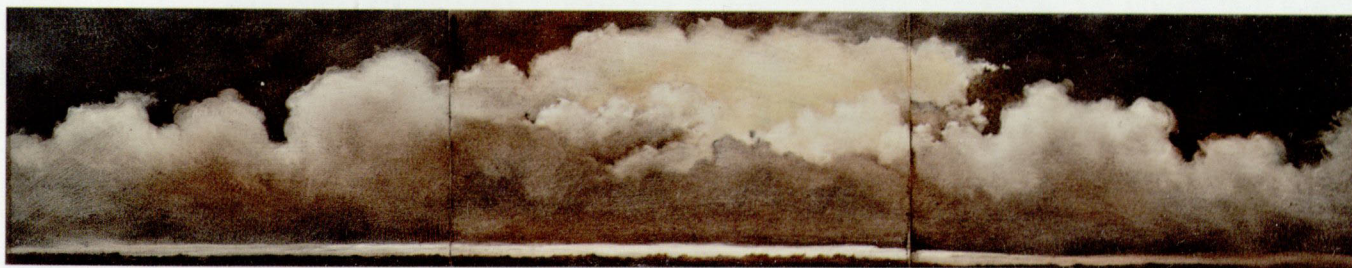


White Flowers ■ c. late 1950s ■ lacquer on masonite ■ 28" x 20"
South Carolina Arts Foundation Purchase Fund

Tom **Stanley**



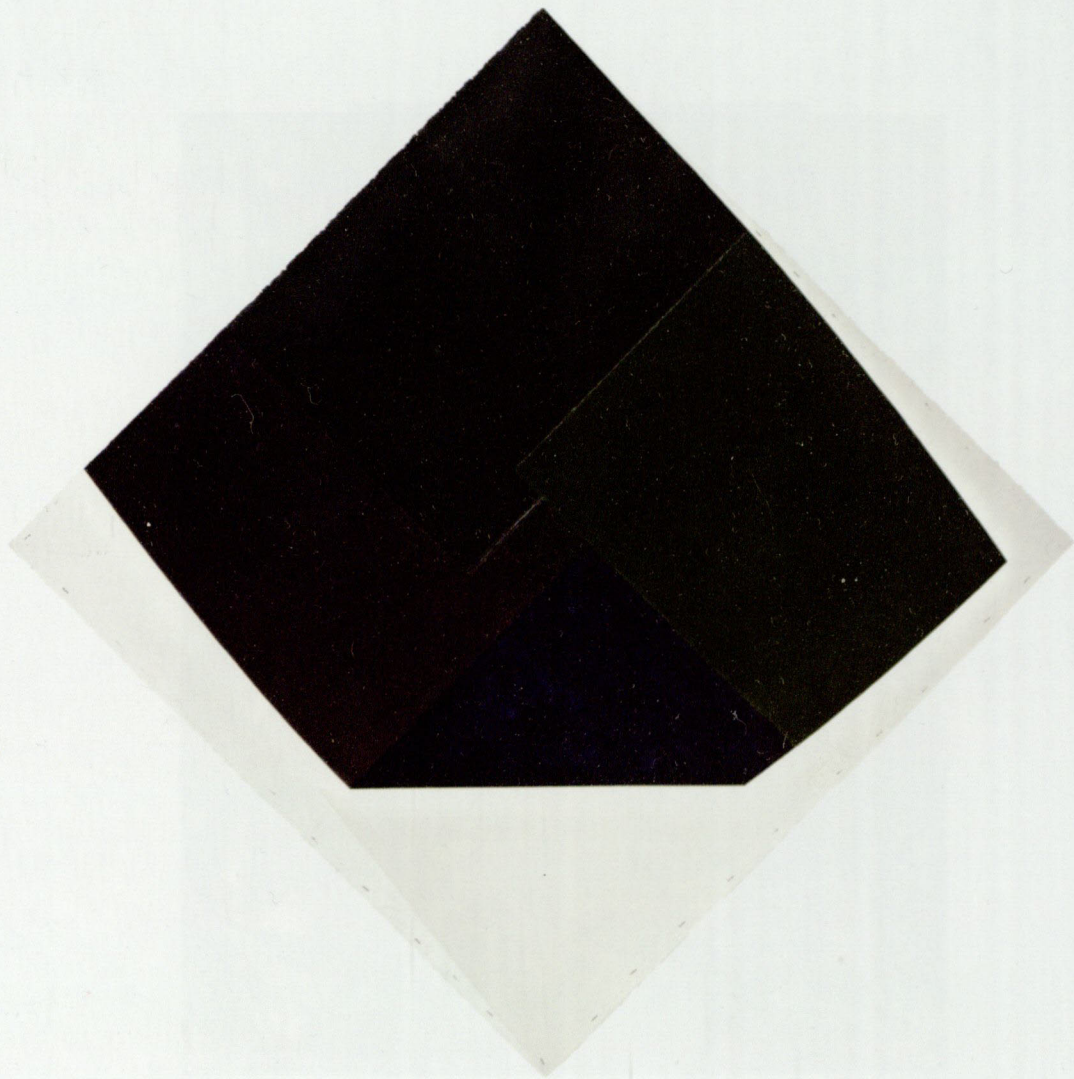
Across the River 13 ■ 2003 ■ acrylic on canvas ■ 13 3/4" x 13 3/4" (each panel) ■ South Carolina Arts Foundation Purchase Fund



Maelstrom ■ 2000 ■ oil on panel ■ 7" x 33"



Mother's Gone ■ 1973 ■ woodcut ■ 24" x 21"



Bolivar, Too ■ 1990 ■ acrylic on collaged paper ■ 76" x 76"

Michelle **Van Parys**



One Size Fits All ■ 2000 ■ toned gelatin silver print ■ 20" x 16"
South Carolina Arts Foundation Purchase Fund



Messenger II ■ 1992 ■ stoneware ■ 34" x 9" x 9"



Untitled ■ 1994 ■ digital print ■ 20" x 24"



Untitled ■ 1994 ■ digital print ■ 20" x 24"



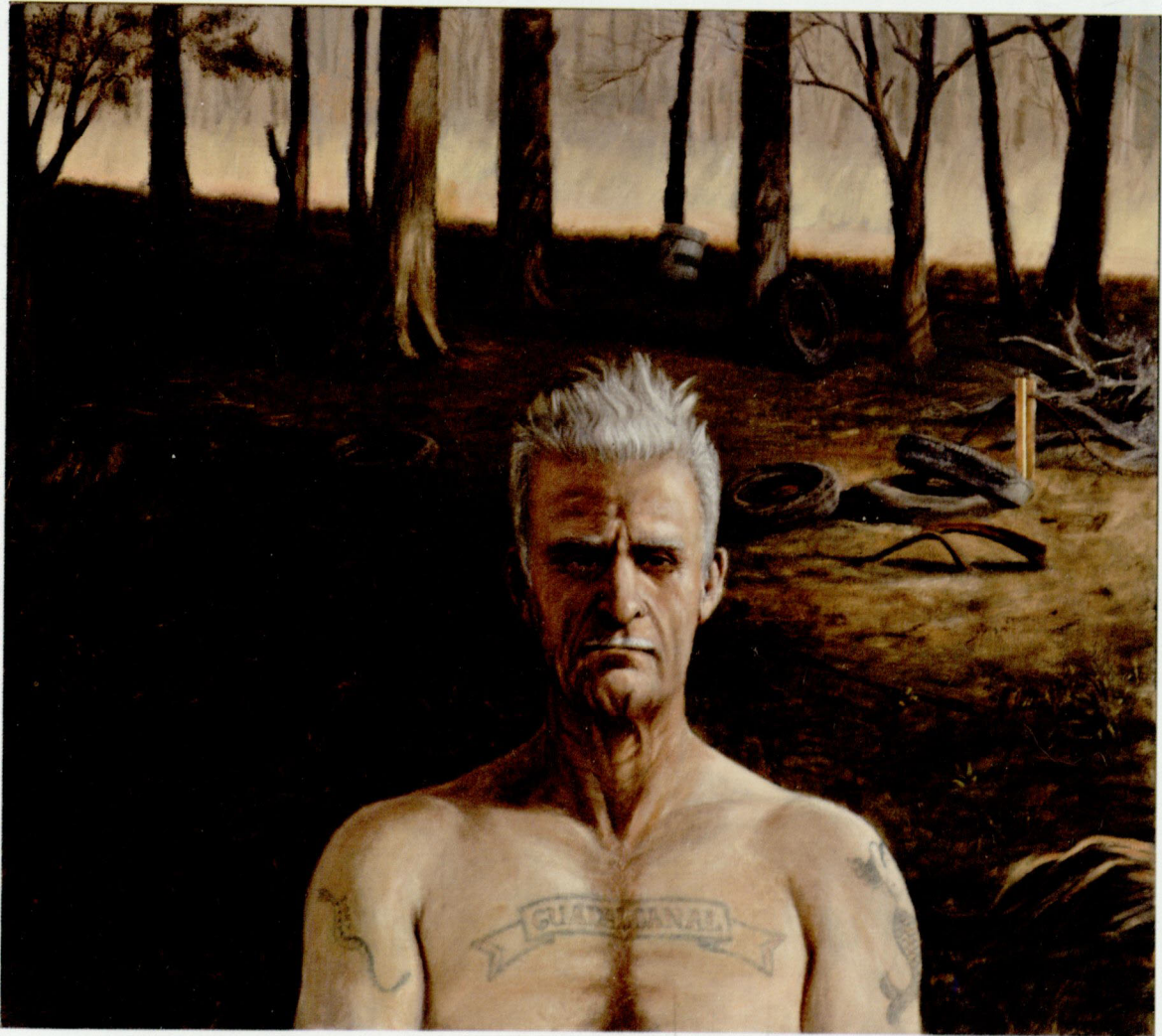
From the Fire ■ 1989 ■ cast and patinated copper, polychromed wood & plaster ■ 14" x 6" x 6"

Elizabeth **Whitfield-Cargile**

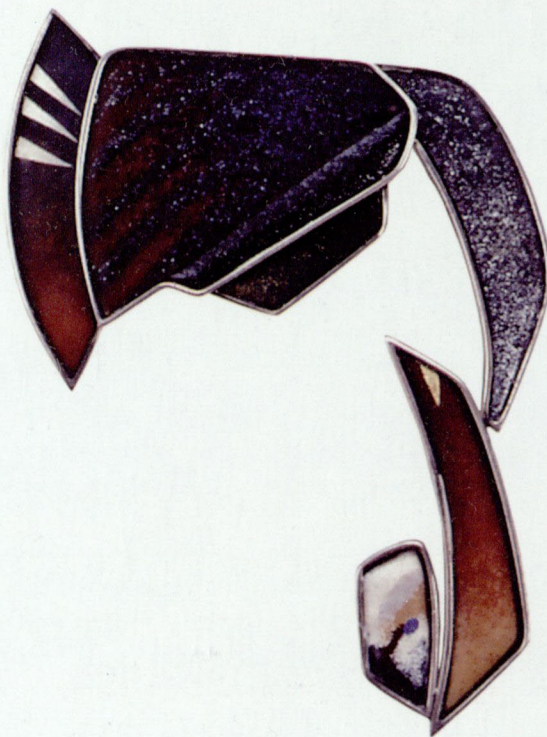


Scenes from My Puppet Master's Trunk #II ■ 1985 ■ etching & aquatint ■ 31 ¼" x 23 ¼"

Manning **Williams**



Guadalcanal ■ 1989 ■ oil on linen mounted on panel ■ 42 ¼" x 48"

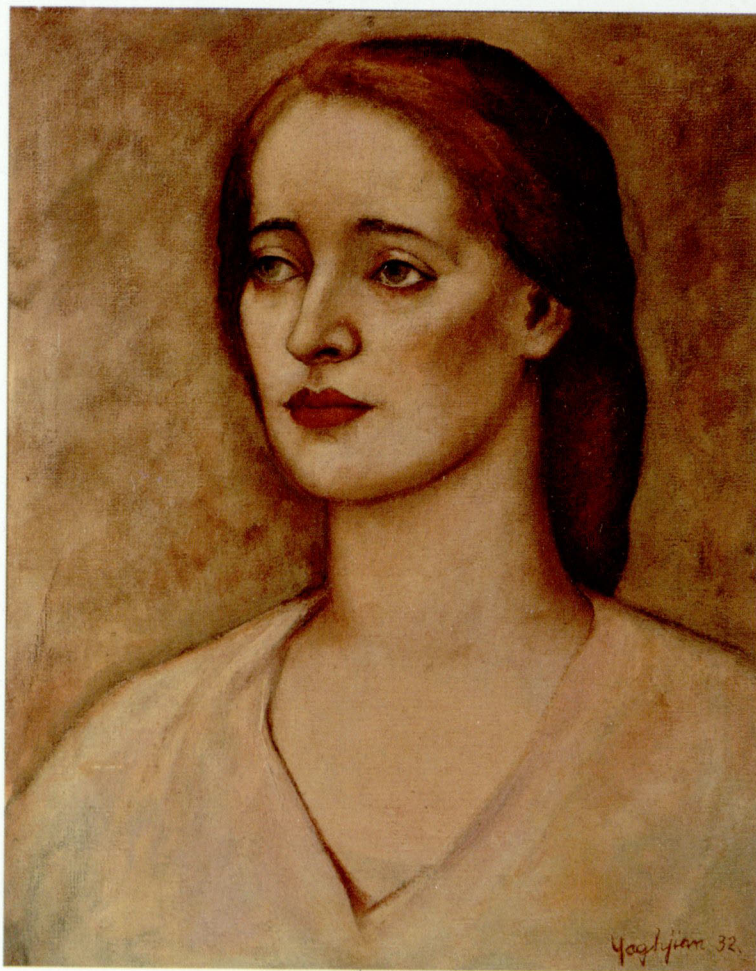


Brooch ■ 1990 ■ enamel on copper with gold & silver ■ 4 1/2" x 2 1/2" x 1/4"



Technocratic Head II ■ 1988 ■ bronze ■ 15 ½" x 9" x 10"

Edmund **Yaghjian**

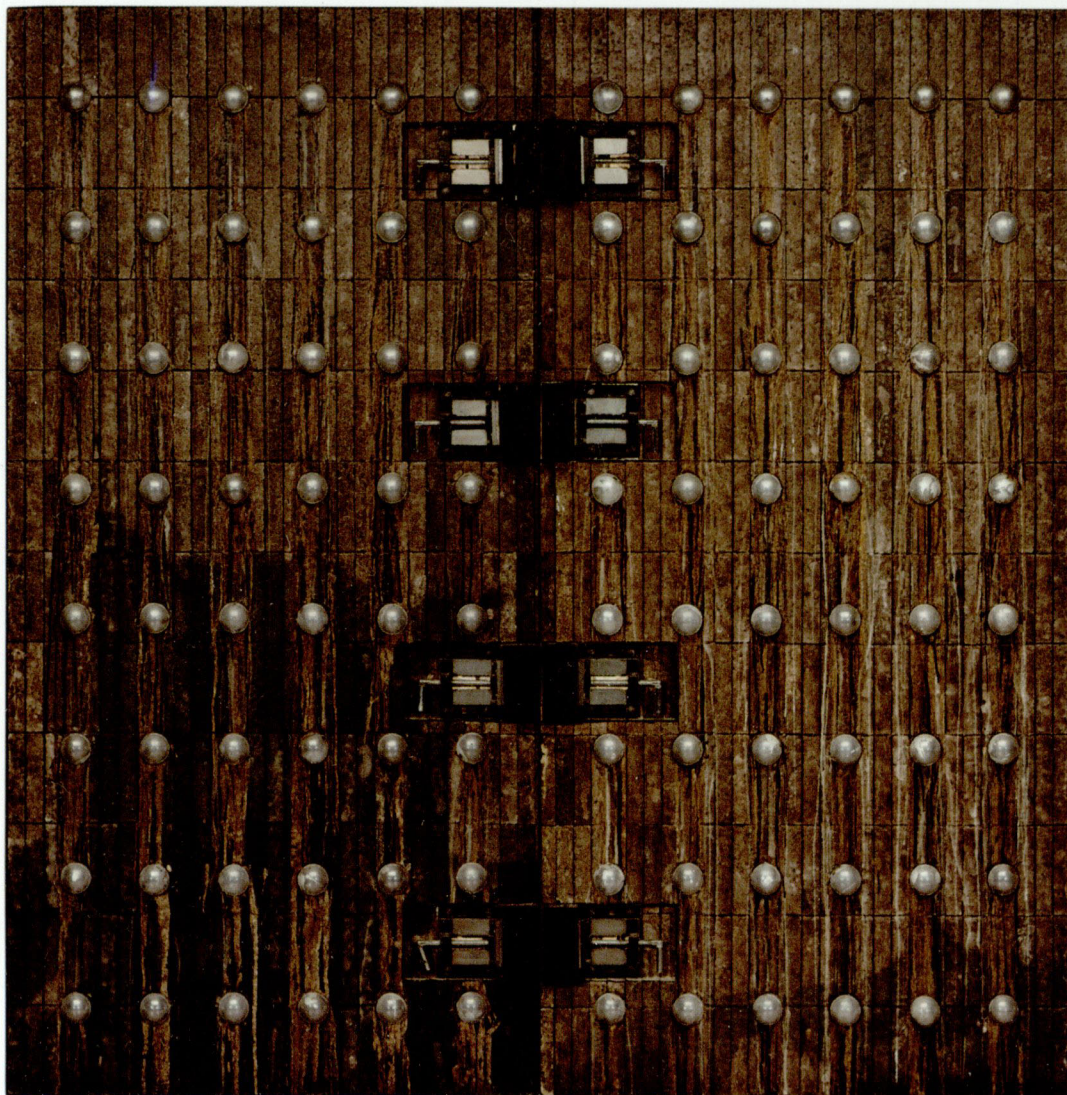


Stephanie ■ 1932 ■ oil on canvas ■ 20" x 16"



Thaw ■ 1992 ■ cattail pulp, live oak leaves, steel & abaca pulp ■ 76" x 25" x 10"

Bing Jian **Zhang**



The Door of the Forbidden ■ 1992 ■ tar, wax, roof paper & metal hardware ■ 96" x 96" x 8"

BIOGRAPHICAL INDEX

BIOGRAPHICAL INDEX

Aldwyth

Born in Pomona, CA, 1935
Studied at American University,
Washington, DC (1953);
University of Hawaii (1954-1955);
University of South Carolina,
Columbia (BA, 1966)
Currently resides on Hilton Head
Island, SC

Sara Ayers

Born on the Catawba Indian
Reservation, York County, SC,
1919; died 2002
Apprenticed with Catawba master
potters
American Indian Artist of
the Year, Kennedy Center,
Washington, DC, 1980; Jean Laney
Harris Folk Heritage Award, 1989
Resided in West Columbia, SC
until her death

Aaron Baldwin

Born in Anderson, SC, 1966
Studied at Clemson University,
Clemson, SC (BS, 1988; MFA,
1991)
Assistant Professor of Art,
Charleston Southern
University, SC
Currently resides in McClellanville,
SC

Will Barnes

Born in St Johann, Austria, 1953
Studied at University of South
Carolina, Columbia (BA, 1977;
MA, 1980); Rochester Institute of
Technology, NY (MFA, 1985)
Currently resides in West
Columbia, SC

Linda Blake

Born in Charleston County, 1953
Apprenticed with master
basketmaker Mary Jackson
Currently resides in Mt. Pleasant,
SC

Alice Boyle

Born in Washington, DC, 1953
Lived on Pawley's Island, SC and
McClellanville, SC
Studied at Chapel Hill (BA, 1975);
Harvard University, Cambridge,
MA (MA, 1985)
National Endowment for the Arts
Visual Arts Fellowship, 1985; South
Carolina Arts Commission Visual
Arts Fellowship, 1981 & 1982
Currently resides in Mebane, NC

Paul Bright

Born in Cleveland, OH, 1962
Studied at Furman University,
Greenville, SC and the University
of South Carolina, Columbia (BFA,
1986)
Assistant Director of the
Charlotte & Philip Hanes Art
Gallery, Wake Forest University,
Winston-Salem, NC
Currently resides in Winston-
Salem, NC

Michael Bruner

Born in Columbia, SC, 1977
Studied at Fort Lewis College,
Durango, CO (1995 -1998);
Mickelson Studios with Robert
Mickelson, Ithaca, NY (2000);
Pittsburgh School of Glass with
Emilio Santini, PA (2002 & 2005)
Owner, Michael Bruner Studios,
Charleston, SC
Currently resides in Charleston,
SC

Beverly Buchanan

Born in Fuquay, NC, 1940
Lived in Orangeburg, SC as a child
Studied at Bennett College,
Greensboro, NC (BS, 1962);
Columbia University (MS, 1968;
MPH, 1969); Art Students League,
NYC with Norman Lewis
National Endowment for the Arts
Fellowship, 1980 & 1990; John

Simon Guggenheim Memorial
Foundation Fellowship, 1980,
Pollack-Krasner Foundation
Award, 1994
Currently resides in Ann Arbor, MI

Jeri Burdick

Born in Knoxville, TN, 1951
Studied at University of Georgia
(BFA, 1973); Furman University,
Greenville, SC (MA, 1980)
South Carolina Arts Commission
Craft Fellowship, 1986
Co-owner, Radcliffe Street, Inc
Art Studio, Eutawville, SC
Currently resides in Eutawville, SC

Richard Burnside

Born in Baltimore, MD, 1944
Self-taught
Currently resides in Pendleton, SC

Eleanor Byrne

Born in Steubenville, OH, 1921;
died 2006
Studied at University of South
Carolina, Columbia (BA, 1977; MA,
1980; MFA, 1982)
Resided in Columbia, SC until her
death

Nola Campbell

Born on the Catawba Indian
Reservation, Rock Hill, SC, 1918;
died 2001
Apprenticed with master potter,
Georgia Harris
Jean Laney Harris Folk Heritage
Award, 1999
Resided on the Catawba Indian
Reservation until her death

Sharon Campbell

Born in Fort Meyers, FL, 1943
Studied at Wesleyan College,
Macon, GA (BFA, 1965); University
of North Carolina, Chapel Hill
(MFA, 1965)
Curator of the permanent

collection, the Fine Arts Center
of the Greenville County School
District, SC and adjunct faculty
at the South Carolina Governor's
School for the Arts and
Humanities, Greenville, SC
Currently resides in Greenville,
SC

James K. Chalmers

Born in New York, NY, 1945
Former Professor of Art, Coker
College, Hartsville, SC, 1973-1999
Studied at University of
Southwestern Louisiana, Lafayette
(BFA, 1971); Florida State
University, Tallahassee (MFA, 1973)
Al Smith Individual Artists
Fellowship, Kentucky Arts Council,
2006; National Endowment for
the Arts/Southern Arts Federation
Regional Fellowship, 1994
Professor of Art, Western
Kentucky University, Bowling
Green, KY
Currently resides in Bowling
Green, KY

Jocelyn Chateauvert

Born in Des Moines, IA, 1960
Studied at University of Iowa,
Iowa City (MA, 1989; MFA, 1990)
South Carolina Arts Commission
Craft Fellowship, 2005
Currently resides in Charleston,
SC

Bruno Civitico

Born in Dignano D'Istria, Italy
(now Vodnjan, Croatia), 1942
Studied at Pratt Institute,
Brooklyn, NY (BFA, 1966); Indiana
University, Bloomington, IN, (MFA,
1968)
John Simon Guggenheim Memorial
Foundation Fellowship, 1979;
National Endowment for the Arts
Fellowship, 1980
Currently resides in Charleston,
SC

Jim Connell

Born in Woodstock, IL, 1951
 Studied at Loyola University,
 Chicago, IL (BA, 1976); Kansas
 City Art Institute, MO (BFA, 1982);
 University of Illinois, Champaign
 (MFA, 1984)
 Professor of Art, Winthrop
 University, Rock Hill, SC
 Currently resides in Rock Hill, SC

Jim Craft

Born in Mt. Clemens, MI, 1954
 Studied at Bob Jones University,
 Greenville, SC (BS, 1976; MA,
 1979); Clemson University, SC
 (MFA, 1996)
 Art Program Director, North
 Greenville College, Tigerville, SC
 Currently resides in Taylors, SC

Sydney A. Cross

Born in Mt. Vernon, IL, 1955
 Studied at Northern Arizona
 University, Flagstaff (BFA, 1977);
 Arizona State University, Tempe
 (MFA, 1980)
 Professor of Art, Clemson
 University, SC
 Currently resides in Pendleton, SC

Vinh T. Dang

Born in Kontum, Vietnam, 1960
 Studied at the College of
 Charleston, SC (1978-82)
 South Carolina Arts Commission
 Visual Arts Fellowship, 1996
 Current residence unknown

Rebecca Davenport

Born in Alexandria, VA, 1943
 Studied at Pratt Institute, NYC
 (BFA, 1970); University of North
 Carolina, Greensboro (MFA, 1973)
 National Endowment for the Arts
 Fellowship, 1979
 Currently resides in Beaufort, SC

Jamie Davis

Born in Philadelphia, PA, 1945
 Studied at Vanderbilt University,
 Nashville, TN (BA, 1967)
 South Carolina Arts Commission
 Craft Fellowship, 1978 & 1992
 Currently resides in Pickens, SC

Rebecca Des Marais

Born in Lenoir, NC, 1939
 Studied at Rhode Island School of
 Design, Providence (BFA, 1960);
 University of South Carolina,
 Columbia, (MFA, 1988)
 South Carolina Arts Commission
 Visual Arts Fellowship, 1990
 Currently resides in Atlanta, GA

David Detrich

Born in East St. Louis, IL, 1957
 Studied at Southwestern Illinois
 College, Belleville (Associate
 of Arts, 1978), Kansas City Art
 Institute, KS (BFA, 1980); Alfred
 University, NY (MFA, 1982)
 Associate Professor, Clemson
 University, SC
 Currently resides in Walhalla, SC

Tom Dimond

Born in Middleboro, MA, 1944
 Studied at Massachusetts College
 of Art (BFA, 1966); University of
 Tennessee (MFA, 1969)
 Professor of Art, Clemson
 University, SC
 Currently resides in Clemson, SC

Jeanet S. Dreskin

Born in New Orleans, LA, 1921
 Studied at the Art Students
 League, NYC; Newcomb College,
 Tulane University of Louisiana,
 New Orleans (BFA, 1942);
 Clemson University, SC (MFA,
 1973) Elizabeth O'Neill Verner
 Governor's Award for the Arts,
 Lifetime Achievement in the Arts,
 2004
 Currently resides in Greenville, SC

Linda Fantuzzo

Born in Endicott, NY, 1950
 Studied at the Pennsylvania
 Academy of the Fine Arts,
 Philadelphia (1968 -1973);
 College of Charleston, SC (1980);
 independent study, Italy, 1994
 Currently resides in Mt. Pleasant,
 SC

Rose Anne Featherston

Born in Washington, DC, 1950
 Studied at Furman University,
 Greenville, SC (BA, 1972);
 University of South Carolina,
 Columbia (JD, 1975); University of
 Washington, Seattle (MFA, 1981)
 Currently resides in Everson, WA

Gwylene Gallimard

Born in Paris, France, 1948
 Studied at Ecole Nationale
 Supérieure des Arts Decoratifs
 (Diploma, 1971); Concordia
 University, Montreal, Canada (MFA,
 1982)
 Currently resides in Charleston,
 SC

Joseph Gandy

Born in New York, NY, 1928; died
 in the mid-late 1990s
 Studied at Brooklyn College, NY
 (1970 - 1972)
 Resided in Florence, SC until his
 death

Gina Gilmour

Born in Charlotte, NC
 Resided on Sullivan's Island, 1984
 - 1986
 Studied at Sarah Lawrence
 College, Bronxville, NY (BA, 1973)
 Currently resides in Mattituck, NY

J. Scott Goldsmith

Born in Greenville, SC, 1958
 Studied at Furman University,
 Greenville, SC (BA, 1981);
 Clemson University, SC (MFA,
 1987)
 South Carolina Arts Commission

Visual Arts Fellowship, 1997
 Currently resides in Greenville, SC

Jean Grosser

Born in New York, NY, 1954
 Studied at Barnard College,
 Columbia University, NYC (BA,
 1976); Alfred State College of
 Ceramics, NY (BFA, 1981); Ohio
 University, Athens (MFA, 1983)
 South Carolina Arts Commission
 Visual Arts Fellowship, 1993
 Professor of Art, Coker College,
 Hartsville, SC
 Currently resides in Hartsville, SC

Sidney Guberman

Born in Greenville, SC, 1936
 Studied at Princeton University,
 NJ (BA, 1958); University of
 Pennsylvania, Philadelphia (MArch,
 1967)
 Currently resides in Atlanta, GA

Jesse Guinyard

Born in Orangeburg, SC, 1954
 Studied at South Carolina State
 University, Orangeburg (BS, 1976)
 Currently resides in Orangeburg,
 SC

Glenda E. Guion

Born in Nashville, TN, 1956
 Studied at Middle Tennessee State
 University, Murfreesboro (BFA,
 1985); Clemson University, SC
 (MFA, 1987)
 Art Instructor, Fine Arts Center of
 Greenville County, SC
 Currently resides in Easley, SC

David A. Halsey

Born in Savannah, GA, 1944
 Studied at Boston School of Fine
 Art, MA (1962-1965, BFA, 1972);
 University of Massachusetts,
 Boston (MEd, 1979)
 Creative Services and Arts
 Management Consultant
 Currently resides in Mt. Pleasant,
 SC

Steven Hewitt

Born in Newberry, SC, 1952
Studied at the University of South Carolina, Columbia (BFA, 1977; MA, 1979)
Director of the Arts Center, City of Columbia, Parks and Recreation, SC
Currently resides in Columbia, SC

David J. P. Hooker

Born in Greensboro, NC, 1968
Studied at Furman University, Greenville, SC (BA, 1990); Kent State University, OH (MFA, 1997)
Assistant Professor of Art, Wheaton College, IL
Currently resides in Winfield, IL

Diane Hopkins-Hughs

Born in Mesa, AZ, 1935
Studied at the University of Texas, Austin, (BFA, 1957); Indiana University, Bloomington (MS, 1965)
South Carolina Arts Commission Visual Arts Fellowship, 2003
Instructor, Center for Museum Education, Greenville County Museum of Art, SC
Currently resides in Greenville, SC

Judy K. Hubbard

Born in Ocala, Florida, 1947
Studied at Stetson University, FL (BA, 1968)
Currently resides in Columbia, SC

Terry K. Hunter

Born in Tallahassee, FL, 1951
Studied at Florida A&M University, Tallahassee (BS, 1973); Ohio State University, Columbus (MFA, 1977); Florida State University, Tallahassee (PhD, 1988)
Currently resides in Orangeburg, SC

Mary A. Jackson

Born in Mt Pleasant, SC, 1945
Studied traditional Lowcountry sweetgrass basket techniques
Lifetime Achievement in Craft, National Museum for Women in the Arts, Washington, DC, 1993
Currently resides in Charleston, SC

John Jacobsmeyer

Born in Ann Arbor, MI, 1964
Former Adjunct Professor, College of Charleston, SC, 1990 - 1991
Studied at University of New Hampshire, Durham (BFA, 1986); Yale University School of Art, New Haven, CT (MFA, 1989); New Hampshire State Council on the Arts Artist Fellowship, 1994 & 1996
Assistant Professor of Art, New York Academy of Art, NYC
Currently resides in Brooklyn, NY

Nancy Jaramillo

Born in Greenville, SC, 1952
Studied at the Pennsylvania Academy of the Fine Arts, Philadelphia (1976-1980); Furman University, Greenville, SC (BA, 1988)
Currently resides in Greenville, SC

Terry Jarrard-Dimond

Born in Slater, SC, 1945
Studied at Winthrop College (BA, 1969); Clemson University, SC (MFA, 1979)
South Carolina Arts Commission Craft Fellowship, 1987
Currently resides in Clemson, SC

Larry Jordan

Born in Brooklyn, NY, 1947, died 2007
Moved to South Carolina at age six; former Associate Professor

of Art at Francis Marion College, Florence, 1980 - 1994
Studied at Pennsylvania State University, University Park (BS, 1974; MEd, 1976; PhD, 1980)
Professor of Art, Norfolk State University, VA
Resided in Norfolk, VA until his death

Elizabeth F. Keller

Born in Framingham, MA, 1951
Studied at the University of Massachusetts, Amherst (BA, 1973); Furman University, Greenville, SC (BA, 1989); Clemson University, SC (MFA, 1992)
Associate Professor, Coastal Carolina University, Conway, SC
Currently resides in Conway, SC

Elizabeth Kinlaw

Born in Charleston County, SC 1951
Studied traditional Lowcountry sweetgrass basket techniques
Currently resides in Wando, SC

Sallie Frost Knerr

Born in Plattsburg, MO, 1914; died 1988
Former Assistant Professor of Art, Baptist College, Charleston, SC
Studied at George Washington University, Washington, DC (AB, 1964); University of Georgia, Athens (MFA, 1968)

Casimer Kowalski

Born in Buffalo, NY, 1953
Studied at the College of Charleston (BFA, 1978); Tyler School of Art, Philadelphia, PA (MFA, 1982)
Owner, Historic Restoration and Design, Charleston, SC
Currently resides in Charleston, SC

Nell Murray Lafaye

Born in Columbia, SC, 1937; died 1990
Studied at Cranbrook Academy of Art, Bloomfield Hills, MI (BFA, 1958; MFA, 1959)
Former supervisor of art for Richland County School District; part-time faculty, Columbia College, SC and director of undergraduate studies, University of South Carolina, Columbia
Resided in Columbia, SC until her death

Deanna Leamon

Born in Alton, IL, 1957
Studied at Eastern Illinois University, Charleston (BFA, 1979); Southern Illinois University, Edwardsville (MFA, 1982)
Associate Professor, University of South Carolina, Columbia
Currently resides in Columbia, SC

Guy Lipscomb

Born in Columbia, SC, 1917
Studied at University of South Carolina, Columbia (BS, 1938)
Elizabeth O'Neill Verner Governor's Award for the Arts, 1982; Honorary Doctorate of Fine Art, the University of South Carolina, Columbia, 1988
Currently resides in West Columbia, SC

Lee Malerich

Born in Decatur, IL, 1951
Studied at Northern Illinois University, Dekalb (BFA, 1979, MA, 1981)
National Endowment for the Arts/Southern Arts Federation Regional Fellowship, 1990
South Carolina Arts Commission Craft Fellowship, 1983, 1989 & 1996
Adjunct professor Coker College, Hartsville, SC
Currently resides in Neeses, SC

Leroy Marshall

Born in Gaffney, SC, 1937; died 1988

Self-taught

Resided in Gaffney, SC until his death

Paul C. Martyka

Born in Detroit, MI, 1950

Studied at Wayne State University, Detroit, MI (BFA, 1976);

University of Michigan, Ann Arbor (MFA, 1980)

Professor of Art, Winthrop

University, Rock Hill, SC

Currently resides in Rock Hill, SC

Jean-Marie Mauclet

Born in Meru, France, 1942

Studied at the University of Paris

(Baccalaureat, 1960 and 1962);

State University of New York at

Buffalo (BA, 1971, MFA, 1976);

Cooper Union School of Art and Architecture, 1972-1974

Currently resides in Charleston, SC

Linda W. McCune

Born in Dyersburg, TN, 1950

Studied at the University of

Tennessee, Knoxville, (BFA, 1974);

University of South Carolina (MFA, 1982)

South Carolina Arts Commission

Visual Arts Fellowship, 2002

Professor of Art, Greenville

Technical College, SC

Currently resides in Greer, SC

Jean McWhorter

Born in Laurel, MS, 1932

Studied at the Brooklyn Art

School, NY (BFA, 1954; MFA, 1956)

Former instructor, Richland Art

School of the Columbia Museum

of Art, SC; University of South

Carolina, Columbia; Newberry

College, SC; and Benedict College, Columbia

Currently resides in Columbia, SC

Marguerite S. Middleton

Born in Mt. Pleasant, SC

Studied at South Carolina State

University, Orangeburg (BA, 1967; MEd, 1976)

Elementary School Principal,

Charleston County Consolidated School System

Currently resides in Summerville, SC

Dan Robert Miller

Born in Orangeburg County,

SC, 1918; died 1991

Self taught

Resided in Orangeburg County until his death

Jeremiah Miller

Born in Winston-Salem, NC, 1946

A resident of Camden, SC from

1985-87; maintained a studio in

Charleston, SC from, 1983-92

and currently has residence in Spartanburg, SC

Studied at Ringling School of

Art & Design, Sarasota, FL (BFA,

1969); University of South Florida,

Tampa, (1973); University of North

Carolina, Greensboro (BFA, 1977;

MFA, 1978)

Currently resides in Belew's Creek, NC

Marge L. Moody

Born in Nairobi, Kenya, East Africa, 1949

Studied at Duncan of Jordanstone

College of Art, Dundee, Scotland

(diploma, 1971; post-diploma,

1972); Moray House College of

Education, Edinburgh, Scotland

(Certificate of Secondary

Education Teaching in Art, 1973)

Associate Professor of Art,

Winthrop University, Rock Hill, SC

Currently resides in Rock Hill, SC

Philip J. Moody

Born in Berwick-on-Tweed,

England, 1949

Studied at Edinburgh College of

Art (Diploma of Art, 1971); Moray

House College of Education,

Edinburgh (Certificate of

Secondary Education Teaching in

Art, 1973); University of Michigan,

Ann Arbor (MFA, 1985)

South Carolina Arts Commission

Visual Arts Fellowship, 2004

Professor of Art, Winthrop

University, Rock Hill, SC

Currently resides in Rock Hill, SC

Sheri Moore-Change

Born in New York, NY, 1957

A resident of Summerton, SC from

1996-2006

Studied at Pratt Institute, Brooklyn,

NY (BFA, 1980); City College of

the City University of New York,

NYC (MS, 1986)

Currently resides in Atlanta, Ga

Philip Mullen

Born in Akron, OH, 1942

Studied at the University of

Minnesota, Minneapolis (BA, 1964);

University of North Dakota, Grand

Forks (MA, 1966); Ohio University,

Athens (PhD, 1970)

South Carolina Arts Commission

Visual Arts Fellowship, 1977

Distinguished Professor Emeritus,

University of South Carolina,

Columbia

Currently resides in Columbia, SC

Alice Ballard Munn

Born in Florence, SC, 1945

Studied at the University of

Michigan, Ann Arbor (BS, 1967;

MA, 1968)

South Carolina Arts Commission

Craft Fellowship, 2001

Instructor of Ceramics, Governor's

School for the Arts & Humanities,

Greenville, SC

Currently resides in Greenville, SC

Jane Allen Nodine

Born in Spartanburg, SC, 1954

Studied at the University of South

Carolina, Columbia (BFA, 1979;

MFA, 1979)

National Endowment for the

Arts/Southeastern Center for

Contemporary Art Southeastern

Seven Fellowship, 1980; South

Carolina Arts Commission Visual

Arts Fellowship, 1982 & 1991

Associate Professor of Art and

Gallery Director, University

of South Carolina Upstate,

Spartanburg

Currently resides in Spartanburg,

SC

William Norris

Born in Columbia, SC, 1949

Studied at the University of South

Carolina, Columbia, SC (BFA, 1973);

University of North Carolina,

Chapel Hill (MFA, 1975)

Currently resides in Mt. Pleasant, SC

Marcelo Novo

Born in Buenos Aires, Argentina,

1963

Studied at the National School of

Fine Arts, Buenos Aires, Argentina

(Certificate, 1990); University of

South Carolina, Columbia (MA,

1988)

Currently resides in Columbia, SC

Jorge A. Otero

Born in Havana, Cuba, 1943; died

2003

Studied at Pratt Institute, Brooklyn,

NY (BFA, 1980); University of

South Carolina, Columbia (MFA,

1996)

South Carolina Arts Commission

Visual Arts Fellowship, 1994

Resided in New Orleans, LA until

his death

Herb Parker

Born in Elizabeth City, NC, 1953
Studied at East Carolina University,
Greenville, NC, (BFA, 1978; MFA,
1983)

National Endowment for the Arts/
Southern Arts Federation Regional
Fellowship, 1989;

Louisiana Division of the Arts
Artist Fellowship, 1991; South
Carolina Arts Commission Visual
Arts Fellowship, 1994

Professor of Art, College of
Charleston, SC
Currently resides in Charleston,
SC

Edward Rice

Born in North Augusta, SC, 1953
Maintains a studio in North
Augusta, SC

Studied at Augusta College, GA
(1972 - 1979)

National Endowment for the Arts/
Southern Arts Federation Regional
Fellowship, 1988; South Carolina
Arts Commission Visual Arts
Fellowship, 1989

Currently resides in Augusta, GA

Earl Robbins

Born in Cherokee County, SC
1922

Studied traditional Catawba
pottery techniques and
apprenticed with Georgia Harris
Currently resides on the Catawba
Indian Reservation, Rock Hill, SC

Lyn Bell Rose

Born in Baltimore, MD, 1954
A resident of Columbia, SC from
1989-2000

Studied at Virginia Commonwealth
University, Richmond (1973-1975);
San Francisco State University,
CA (BFA, 1978) University of
California, Berkeley (MA, 1980;
MFA, 1982)
Principal Graphic Designer, Yale

Center for British Art, New
Haven, CT
Currently resides in New Haven,
CT

David Grey Russell

Born in Columbia, SC, 1973
Studied at Pilchuck School of
Glass, Stanwood, WA (1999);
Penland School of Crafts, NC
(1996-1998; 2001 & 2003);
Corning Museum of Glass, NY
(2002 - 2005)
Owner & operator of Russell
Glassworks, Camden, SC
Currently resides in Camden, SC

Brian Rutenberg

Born in Myrtle Beach, SC, 1965
Studied at the College of
Charleston, SC (BFA, 1987);
School of Visual Arts, NYC (MFA,
1989)
New York Foundation for the Arts
Fellowship, 2004
Currently resides in New York, NY

Catherine Ryan

Born in Charleston, SC
Current residence unknown

Thomas Seawell

Born in Baltimore, MD, 1936
Lived in Columbia, SC as a child
and active in Myrtle Beach, SC
from 1971-1972
Studied at the St. Louis School of
Fine Arts, MO (BFA, 1958); Texas
Christian University, Fort Worth
(MFA, 1960)
Currently resides in Commerce,
TX

Edward Shmunex

Born in Jacksonville, FL, 1940
Studied at the University of
Florida, College of Medicine (MD);
Self-taught
Currently resides in Columbia, SC

Robert Silance

Born in Summit, NJ, 1951
Studied at Clemson University, SC
(BA, 1973; MArch, 1981); Temple
University/Tyler School of Art,
Philadelphia, PA (BFA, 1978)
Associate Professor, Clemson
University, SC and co-
partner/founder of RSCT
Architecture+Design, LLC,
Pendleton, SC
Currently resides in Pendleton, SC

Barbara Rose Solomon

Born in Charleston, SC 1948; died
2004
Studied at Trident Technical
College, Charleston, SC; Penland
School of Crafts, NC
Resided in Mt. Pleasant, SC until
her death

Robert B. Spencer

Born in Clemson, SC, 1954
Studied at South Carolina State
University, Orangeburg (BA, 1979)
and Clemson University, SC (MFA,
1986)
Art Instructor, Seneca Middle
School, SC
Currently resides in Clemson, SC

Laura Spong

Born in Nashville, TN, 1926
Studied at Vanderbilt University,
Nashville, TN (BA, 1948); Richland
Art School, Columbia Museum of
Art, SC (mid-1950s - early 1960s)
Currently resides in Columbia, SC

Tom Stanley

Born in Fort Hood, TX, 1950
Studied at Belmont Abbey/Sacred
Heart Colleges, Belmont, NC
(BA, 1972); University of South
Carolina, Columbia (MA & MFA,
1980)
Associate Professor of Art and
Design & Director of Winthrop

University Galleries, Rock Hill, SC
Currently resides in Rock Hill, SC

Wanda Steppe

Born in Rock Hill, SC, 1948
Studied at the Greenville County
Museum School of Art, SC (1988-
1989); Winthrop University, Rock
Hill, SC (1990-1992)
Currently resides in Rock Hill, SC

Maxwell K. Taylor

Born in Nassau, Bahamas, 1940
A resident of South Carolina from
1980 to 2005
Studied at Pratt Graphic
Center, NYC; Robert Blackburn
Printmaking Workshop, NYC; Art
Students League, NYC
Currently resides in West Palm
Beach, FL

Michael Tyzack

Born in Sheffield, Yorkshire,
England, 1933; died 2007
Studied at Sheffield College of
Arts and Crafts, Yorkshire, England
(1950-1952); Slade School of Fine
Art, University College, London
(1952-1956); University of London
(DFA, 1955)
Professor Emeritus, College of
Charleston, SC
Resided in Charleston, SC until
his death

Michelle Van Parys

Born in Arlington, VA, 1957
Studied at Corcoran School
of Art, Washington, DC (BFA,
1982); Virginia Commonwealth
University, Richmond (MFA, 1986)
South Carolina Arts Commission
Visual Arts Fellowship, 1998
Associate Professor, College of
Charleston, SC
Currently resides in Charleston,
SC

Michael Vatalaro

Born in Akron, OH, 1950
Studied at University of Akron,
OH (BFA, 1972); New York State
College of Ceramics at Alfred
University, NY (MFA, 1976)
National Endowment for the
Arts/Southeastern Center for
Contemporary Art Southeastern
Seven Fellowship, 1980; South
Carolina Arts Commission Craft
Fellowship, 1984 & 1995
Professor of Art, Clemson
University, SC
Currently resides in Pendleton, SC

Sam Wang

Born in Peking, China, 1939
Studied at Augustana College,
Sioux Falls, SD (BA, 1964);
University of Iowa, Iowa City,
(MFA, 1966)
National Endowment for the Arts/
Southern Arts Federation Regional
Fellowship, 1987
Alumni Distinguished Professor of
Art, Clemson University, SC
Currently resides in Clemson, SC

Karen Werth

Studied at Winthrop University,
Rock Hill, SC
Current residence unknown

Elizabeth Whitfield-Cargile

Born in New Orleans, LA, 1952
Studied at Louisiana State
University, Baton Rouge, (BFA,
1974); Tulane University, New
Orleans, LA (MFA, 1980)
National Endowment for the Arts/
Southern Arts Federation Regional
Fellowship, 1989
Currently resides in Aiken, SC

Manning Williams

Born in Charleston, SC, 1939
Studied at the College of
Charleston, SC (BS, 1963);
Pennsylvania Academy of Fine Arts,
Philadelphia (Certificate, 1963-
1967)
South Carolina Arts Commission
Visual Arts Fellowship, 1991
Currently resides in Charleston,
SC

Susan B. Willis

Born in New Bern, NC, 1948
Studied at the University of North
Carolina at Greensboro (BFA,
1970), University of Tennessee,
Knoxville (MS, 1973)
Art Instructor, Fine Arts Center of
the School District of Greenville
County, SC
Currently resides in Greenville, SC

Winston Wingo

Born in Spartanburg, SC, 1952
Studied at Claflin College,
Orangeburg, SC (BA, 1976);
Clemson University, SC (MFA,
1980)
Art Instructor, LE Gable Middle
School, Spartanburg, SC
Currently resides in Spartanburg,
SC

Edmund Yaghjian

Born in Harpoot, Armenia, 1903;
died 1997
Studied at the Rhode Island
School of Design, Providence
(BFA, 1930); Art Students League
of New York, NYC (1930 - 1932)
Former Professor and Head
of Department of Fine Arts,
University of South Carolina,
Columbia (1945-1966)
Resided in Columbia, SC until his
death

Therese Zemlin

Born in St. Paul, MN, 1958
Former Assistant Professor of
Art, University of South Carolina,
Columbia
Studied at University of Illinois,
Champaign-Urbana (BFA, 1981);
University of Texas, Austin (MFA,
1986)
National Endowment for the Arts/
Southern Arts Federation Regional
Fellowship, 1993; North Carolina
Arts Council Fellowship, 1996
Instructor in Art, Phillips Academy,
Andover, MA
Currently resides in Andover, MA

Bing Jian Zhang

Born in Shanghai, China, 1960
Studied at Beijing Film Academy,
Beijing, China (BA, 1982) and
University of South Carolina,
Columbia, SC, (MFA, 1994)
Currently resides in Beijing, China

CHRONOLOGY

1967

The State Art Collection is established as one of the first programs of the Arts Commission. The goals of the program are to provide support and recognition for the state's leading artists; make their work available to the public; and to assemble a body of works which chronicles the development of contemporary art in the state.

1967-72

The collection is under the management of the Columbia Museum of Art.

1968

Works acquired by John Acorn, J. Bardin, Carl Blair, Jeanet Dreskin, Darrell Koons, Eleanor Spruill and Edmund Yaghjian

1969

Works acquired by Sigmund Abeles, Carl Blair, Emery Bopp, Betty Bramlett, Bill Buggell, August Cook, Robert Courtright, Walter Greer, William Halsey, Willard Hirsch, William Ledyard, Robert Mills, Philip Mullen, Matt Overend, Gilmer Petroff, Boyd Saunders, Merton Simpson and David Van Hook.

1970

Works acquired by Anthony Lawrence, Terry Chamberlain,

Bette Lee Coburn, Edward Higgins, Jasper Johns, Walter Kerr, Nell Murray Lafaye, Corrie McCallum, Ron Meyers, Arthur Rose, Dan Shelley and Florence Shennan.

1971

Works acquired by Alta Alberga, J. Bardin, Chevis Clark, Thomas Flowers, Connie Floyd, David Freeman, David Halsey, Jo Holmes, Robert Hunter, Corrie McCallum, Jean McWhorter, Thomas Seawell and Howard Woody.

1972 - 1973

The collection is under the management of the Greenville County Museum of Art and is shown in its entirety for the first time.

The collection travels on the Mobile Arts Truck and through the South Carolina State Museum Traveling Exhibition Program.

1972

Works acquired by Harry Hansen, Ted Metz, Geff Reed, Robert Smeltzer, Sam Wang and Jo Jeffers Wingfield.

1973

Works acquired by Dave Appleman, Jamie Davis, Harry Hansen and Larry LeFebvre.

1974

The collection is in the custody of the South Carolina Arts Commission.

Works acquired by Mary Babb, Kim Chalmers, Ray Davenport, Walter Edwards, Truman Teed, Michael Tice, Tom Turner, and Jo Jeffers Wingfield.

1975

Works acquired by Kenneth David Brown, Bill Buggell, Warren Carpenter, Robert Chance, Bette Coburn, Jamie Davis, Roy Drasites, Jeanet Dreskin-Haig, Dennis Eavensen, James Edwards, Linda Fantuzzo, Mac Arthur Goodwin, Harry Hansen, Robert Hunter, Larry LeFebvre, Edmund Lewandowski, Thomas McPeak, Alice Ballard Munn, Stephen Nevitt, Blake Praytor, Thomas Seawell, Derek Southall, Roger Steele, Judith Steinhauser, Danny Taylor, Tom Turner, Leo F. Twiggs, Sam Wang, Howard Woody and Louise Yancey.

1976

The South Carolina Arts Commission establishes the Annual Exhibition which serves as the primary source for purchasing works for the collection. Works are acquired by Dan Brown, James Cox, Tom Dimond, Susan Hanna, Leo Manske, Carl

Smith, Stephanie Smith, Robert Strother, Michael Tice, Tom Turner, Leo F. Twiggs and Kathleen Wood.

1977

Works acquired by Carl Blair, Bette Coburn, Tom Durham, Steven Gately, James Howard, Michael Johnson, Robert Jolly, Edward Lewis, Jim Lewis, Alan MacTaggart, Cecile L.K. Martin, Jim Mazzotta, Stephen Nevitt, John Petty, Blake Praytor, Cathy Ray Preiss and Susan Wooten.

1978

Works acquired by Nancy Albertson, James Coates, Pat Crawford, William Dooley, Jean Gallagher, Jack Girard, Susan Hanna, Michael Johnson, Gary Keown, Dan McCurdy, Philip Mullen, Peter Reigler, John Turnock and David Williams.

1979

The first State Art Collection Study Committee is established to examine the efficiency of State Art Collection Policies and Procedures. The collection continues to be toured through the South Carolina State Museum Traveling Exhibition Program.

1980

A retrospective exhibition opens at the I. P. Stanback Museum, South Carolina State University,

Orangeburg.

Works acquired by Bobbi Adams, Claude Davis, Buddy Folk, Kristy Higby, Glen E. Howerton, Elizabeth Mueller-Roemer, Jane Allen Nodine, Mark Olencki, John O'Neil, Jeanee Redmond, Ireland Regnier, Michael Rutkowsky, James Steven, Sam Wang and Edward Wimberly.

1981

Works acquired by Guy Allison, Tim Belshaw, Clay Burnette, Heidi Darr-Hope, James Edwards, Marc Fagen, Marianna Hamilton-Fox, Christine Kierstead, James Lawton, Paul Martyka, Kevin McGrath, William Norris, Brooke Stern and Mike Vatalaro.

1982

Works acquired by Alice Boyle, Gerald Edwards, Claire Farrell, Patricia Jenks, Alex Powers, Chris Robinson, Barbara Solomon, Elizabeth Whitfield-Cargile and Skip Woodward.

1983

Works acquired by John Acorn, Carol Augthun, Bob Brown, Sharon Campbell, Sydney Cross, Heidi Darr-Hope, Tom Dimond, Robert Doster, Jack Dowis, Mark Flowers, David Freeman, Nancy Hunter, Terry Jarrard-Dimond, Ellen Kochansky, Elsa Lundborg, Thomas MacPherson, Lee Malerich, Boyd

Saunders, Thomas Seawell, Jinger Simkins-Stuntz, Mike Vatalaro, Robert White and Alan Willoughby.

1984

Twenty works from the State Art Collection are selected and included in Volti Del Sud (contemporary art of North Carolina, South Carolina and Georgia), exhibition, Rome, Italy. Works acquired by Susanne Abrams, Albin Beyer, Mark Chevalier, Sydney Cross, Sam Doyle, James Edwards, Henry Fagen, William Halsey, Steven Hewitt, Robert Hunter, Christine Kierstead, Larry Leiby, Maggie McMahon, John Michel, Jan Millsapps, David Moore, Gina Moore, Jeanne Petry, Vicki Pullen, Linda Shusterman and Gunars Strazdins.

1985

The South Carolina Arts Commission accepts the first gift for the State Art Collection. Works acquired by Jeri Burdick, Clay Burnette, Barbara Duval, David Freeman, Steven Hewitt, Christine Kierstead, Philip Mullen, Judith Steinhauer, Leo F. Twiggs, Beth Wicker and Susan Willis.

1986-87

The collection is the focus of A Sense of Place Cooperative Acquisitions Tour.

1986

Works acquired by Sigmund Abeles, Scott Belville, Tarleton Blackwell, Robert Chance, Stephen Chesley, Jean Clark, Heidi Darr-Hope, Jamie Davis, Phillip Garrett, Judy Jones, Barbara Layne, Lewis & Clark (Jim Lewis and Clark Ellefson), Dan Linder, Mary Mintich, Philip Mullen, Stephen Nevitt, Jane Nodine, Ken Page, William Seitz, Blue Sky, Gunars Strazdins, Truman Teed, Daphne Vom Baur, Sam Wang and Nancy Yasecko & Bob Gilbert.

1987

A State Art Collection catalogue covering the period 1967 -1987 is published to coincide with the retrospective exhibition at the South Carolina State Museum. Works acquired by Sara Ayers, Eleanor Byrne, Sydney Cross, Joseph Gandy, Gina Gilmour, Jean Grosser, Sidney Guberman, Terry Jarrard-Dimond, Casimer Kowalski, Leroy Marshall, Linda McCune, Jean McWhorter, Dan Robert Miller, Jorge Otero, Thomas Seawell, Maxwell Taylor and Edmund Yaghjian.

1987 – 1993

The collection is housed at the South Carolina State Museum while under the custodianship and management of the South Carolina Arts Commission.

1988

A retrospective exhibition opens as the inaugural exhibition for the South Carolina State Museum. Works acquired by Beverly Buchanan, Jeri Burdick, Sharon Campbell, Tom Dimond, Jeanet S. Dreskin, Jesse Guinyard, David Halsey, Lee Malerich and Catherine Ryan.

1989-1990

Two study committees are established to examine the State Art Collection and Annual Exhibition programs. The Study Committees report/ findings result in the severance of ties between the Annual Exhibition and the State Art Collection.

1989

Works acquired by Will Barnes, Bruno Civitico, Jamie Davis, Rose Ann Featherston, J. Scott Goldsmith, Sallie Frost Knerr, Edward Rice and Howard Woody.

1990

Works acquired by Alice Boyle, James Craft, Rebecca Des Marais, John Jacobsmeyer, Larry Jordan, Marge Moody, Philip Moody, Jorge Otero, Karen Werth and Manning Williams.

1991

Selections from the State Art Collection are exhibited at the

Rice Museum, Georgetown; the Williamsburg County Arts Council, Kingstree; C&S Plaza, Columbia; and the Gibbes Museum of Art, Charleston.

Works acquired by Paul Bright, Richard Burnside, Jim Connell, Vinh Dang, Mary Jackson, Nancy Jaramillo, Nell Murray Lafaye, Jeremiah Miller, Robert Spencer, Elizabeth Whitfield-Cargile and Winston Wingo.

1992

Selections from the State Art Collection are exhibited at the Gertrude Herbert Institute of Art, Augusta, GA. Works acquired by Aaron Baldwin, Kim Chalmers, Linda Fantuzzo, Steven Hewitt, Terry Jarrard-Dimond, William Norris, Lyn Bell Rose, Edward Shmunes and Therese Zemlin.

1993

Selections from the State Art Collection are exhibited at the Gallery on the Horseshoe, Wheelwright Auditorium Lobby, Coastal Carolina University, Conway. Works acquired by Linda Blake, Nola Campbell, Judy Hubbard, Elizabeth Keller, Elizabeth Kinlaw, Paul Martyka, Marguerite Middleton, Mike Vatalaro and Susan Willis.

1994

Selections from the State Art Collection are exhibited at the Cultural Council of Hilton Head Island, SC; Nations Bank Plaza, Columbia

Works acquired by Gwylene Gallimard & Jean-Marie Mauclet, Marcelo Novo, Michael Tyzack, Sam Wang and Bing Jian Zhang.

1995

Selections from the State Art Collection are exhibited at Nations Bank Plaza, Columbia, SC. Works acquired by David Detrich and Herb Parker.

1996

Selections from the State Art Collection are exhibited at Kennedy, Covington, Lobdell & Hickman, Rock Hill.

The State Art Collection policy is amended to reflect a shift in the purpose of the collection, in order of priority: to create a collection of historic importance and cultural vitality for the people of South Carolina that will serve as a tool to help promote the state and its cultural resources on the state, regional, national and international levels; to make available to citizens throughout the state the best work of the state's contemporary artists; and to encourage and support the creative visual artists of South Carolina.

The policy is amended to reflect a shift in the purchasing cycle from an annual to a biennial cycle.

1997

Signs of Contemporary Art (Selections from the State Art Collection exhibition), South Carolina State Museum, Columbia and the Franklin G. Burroughs/ Simeon B. Chapin Art Museum, Myrtle Beach, SC.

Works acquired by Rebecca Davenport and Deanna Leamon.

1998

Works acquired by Terry K. Hunter, Earl Robbins and Brian Rutenberg.

1999

Works acquired by Lee Malerich, Sheri Moore-Change, Jane Allen Nodine and Robert Silance.

2000 - 2003

South Carolina Arts Commission commissions Herb Parker to create a site-specific earthwork at Chandler Creek Elementary School, Greer, SC.

2001

Selections from the State Art Collection are exhibited at the Rebecca Randall Bryan Art Gallery, Coastal Carolina University, Conway.

Works acquired by Aldwyth,

Glenda Guion, Diane Hopkins-Hughs, Alice Ballard Munn and Wanda Steppe.

2002

State Art Collection purchases are suspended due to budget cuts.

2006

State Art Collection: 1987 – 2006 is exhibited in two installments at the Sumter Gallery of Art and Patriot Hall Galleries, Sumter, SC. Works acquired by Michael Bruner, Jocelyn Chateauvert, David J. P. Hooker, Guy Lipscomb, David Grey Russell, Barbara Solomon, Laura Spong, Tom Stanley and Michelle Van Parys.

BY THE NUMBERS

Total number of artists	
in the collection	272
Total number of works	
in the collection	441
Craft	78
Drawings	31
Experimental	7
Graphics	74
Media Arts	2
Paintings	129
Photography	51
Sculpture	54
Other	15

ACKNOWLEDGEMENTS

South Carolina Arts Commission

Staff

Ken May, *acting executive director*
Gwen Boykin, *administrative assistant*
Linda Campbell, *procurement director*
Brenda Caprani, *administrative specialist*
Harriett Green, *director of visual arts*
Milly Hough, *director of communications*
Cathy Lee, *information technology manager*
Misty Moore, *public information assistant*
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Special Acknowledgement

For most of the life of the State Art Collection, its pieces have flowed in and out of state buildings and other public spaces; museums; and galleries, singly and in various combinations. It is a rare thing to see a large portion of the collection all in one place at one time. This partial Retrospective (1987 – 2006), hosted by the Sumter Gallery of Art and the Sumter County Cultural Commission, had to be broken into two parts, in spite of the excellent and generous exhibition spaces provided by these organizations.

The South Carolina Arts Commission is grateful to the staff and board of the Sumter Gallery of Art for partnering with the South Carolina Arts Commission to present this portion of the collection to the public. Like the South Carolina State Museum before them, they were an indispensable partner in bringing the retrospective to the public. This collection catalogue was published to commemorate the State Art Collection: 1987-2006 exhibition, April 7 - June 25, 2006.

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